

And, and, behold, a
ed in heaven: and
h I heard was as it
t talking with me;
up hither, and I will
which must be here-

tely I was in the
a throne was set in
t on the throne.
at was to look upon
a sardine stone: and
w round about the
e unto an emerald.
out the throne were
nate: and upon the
l twenty elders sit-
white raiment; and
ads crowns of gold.
throne proceeded
derings and voices:
lamps of fire burn-
one, which are the
ed.
e throne there was a
ato crystal: and in
throne, and round
were four beasts full
behind.

beast was like a lion,
ast like a calf, and
d a face as a man,
ast was like a flying

beasts had each of
out him; and they
thin: and they rest
saying, Holy, holy,
mighty, which was,
ene.

ee beasts give glory
unks to him that sat
liveth for ever and

twenty elders fall
that sat on the
p him that liveth
t, and cast their
throne, saying,
thy, O Lord, to re-
our and power: for
all things, and for
are and were cre-

right hand of him
he throne a book
on the backside,
eals.

strong angel pro-
ud voice, Who is
book, and to loose

in heaven, nor in
er the earth, was
ok, neither to look

much, because no
thy to open and to
er to look thereon.

elders saith unto
d, the Lion of the
ot of David, hath
the book, and to
therof.

ed, I
of th
the
een
en e
God

and
ed o

ad to
l fou
ere th
in ha
irs,

a n
y to

thereof: for thou

AND I saw when the Lamb opened
one of the seals, and I heard, as it
were the noise of thunder, one of the
four beasts saying, Come and see.

2 And I saw, and behold, a white

AND when he had opened the sev-
enth seal, there was silence in
heaven about the space of half an
hour.

3 And I saw the seven angels which

AND the fifth angel sounded, and I
saw a star fall from heaven unto
the earth: and to him was given the
key of the bottomless pit.

2 And he opened the bottomless pit;
out of the pit,
it furnace: and
re darkened by
the pit.

it of the smoke
and unto them
be scorpions of

ended them that
be grass of the
a thing, neither
ee men which
d in their fore-

was given that
ham, but that
ed five months:
as the torment
he striketh a

shall men seek
ad it; and shall
I shall flee from

of the locusts
prepared unto
eads were as it
and their faces
n.

as the hair of
th were as the

astplates, as it
iron; and the
as as the sound
res running to

tails like unto
were stings in
wer was to hurt

ing over them,
the bottomless
Hebrew tongue
e Greek tongue
on.

and, behold,
ore hereafter.

angel sounded,
the four horns
hich is before

th angel which
e the four an-
the great river

is were loosed,
r an hour, and
d a year, for to
en.

of the army of
hundred thou-
eard the num-

e horses in the
sat on them,
re, and of ja-
ed the heads of
eads of lions;
issued fire and

the third part
e, and by the
nstone, which
hs.

is in their
for their tails
nd had heads,
hurt.

mighty angel
eaven, clothed
with a cloud: and a rainbow was upon
his head, and his face was as it were
the sun, and his feet as pillars of fire:
2 And he had in his hand a little
book open: and he set his right foot
upon the sea, and his left foot on the

If There's Hell Below...

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ALICE COOPER BAND...RETURN OF THE SPIDERS
DON PEDRO COLLEY...SUGAR HILL, THX 1138
JERRY COLE...ELVIS, SPECTOR, CHAMPS
GARY KENT...PSYCHOUT, SATAN'S SADISTS
VLADEK SHEYBAL...FROM RUSSIA WITH LOVE



a, nor on any tree.
nd I saw another angel ascend-
om the east, having the seal of
ving God: and he cried with a
oice to the four angels, to whom

It was given to hurt the earth and the

upon the fountains of waters;

11 And the name of the star is
called Wormwood: and the third part
of the waters became wormwood; and
many men died of the waters, because
they were made bitter.

with a cloud: and a rainbow was upon
his head, and his face was as it were
the sun, and his feet as pillars of fire:
2 And he had in his hand a little
book open: and he set his right foot
upon the sea, and his left foot on the

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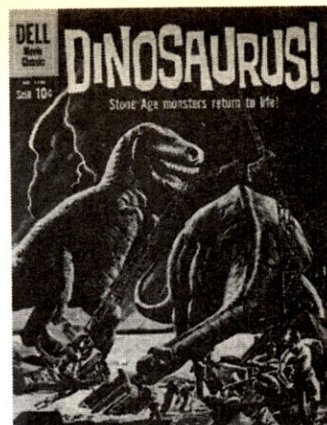
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SEE...

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- the taming of a giant sixty-ton Brontosaurus by a small boy!
- the Dinosaurus crush a crowded bus like an eggshell!



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JERRY COLE has to be the most unheralded guitarist of all time. I doubt if any musician has played on so many top hits. Turn on any oldies station and you'll hear him but you'll never hear his name. Much of his work was a well kept secret - until now. He played with Frank (and Nancy) Sinatra and Elvis - and was on "Tequila!" He was part of the sound of the Phil Spector girl groups, Rick Nelson, The Beach Boys, Paul Revere And The Raiders, The Byrds, The Flying Burrito Brothers and Merle Haggard. Besides the many classic hits and LPs, he recorded dozens of surf, drag and instrumental LPs and led the band on SHINDIG! The training ground for this friendly hard working Italian American guitarist was in burlesque houses backing strippers! Fred Hopkins has interviewed David Marks, Larry Tamblyn and Sam The Sham for recent issues of PV, as well as some cool actors.

MICHAEL BRUCE, DENNIS DUNAWAY, and NEAL SMITH (along with the late Glen Buxton and Vince "Alice" Furnier) were ALICE COOPER. Like many of the best late 60s/early 70s hitmaking groups, they had been school kids influenced by the British Invasion who formed a garage band. The ALICE COOPER band was a major influence on heavy metal, glam and punk rock. These days Marilyn Manson and Rob Zombie owe a huge debt to them. I was lucky enough to see them play live twice before they became the subversive crossdressing international top 40 superstars that parents warned their children about and am proud to present this revealing interview. Ed Grant has hosted Manhattan's best public access TV show (MEDIA FUNHOUSE) for many years now.

GARY KENT is a stuntman, actor (he often played bikers) and director who has worked on famous low budget features by Monte Hellman, Richard Rush, Ted Mikels, Al Adamson, and Ray Dennis Steckler. A few credits are THE THRILL KILLERS, BORN LOSERS, THE SAVAGE SEVEN, SATAN'S SADISTS, and RETURN OF COUNT YORGA. Obviously we had to have an interview with him. Robert Plante, based in Schenectady, NY also interviewed John "Bud" Cardos for PV. **DON PEDRO COLLEY** is known to sci fi fans for his roles in George Lucas' THX-1138 and BENEATH THE PLANET OF THE APES. The serious 6'4" bald actor was also a zombie maker in SUGAR HILL, was Crawdaddy in BLACK CAESAR and was a sheriff on THE DUKES OF HAZZARD. Justin Humphreys interviewed directors Edward Bernds and Nathan Juran for our last issue and more fine character actors than we have room to list here!

VLADEK SHEYBAL died years ago, but we have an unpublished interview with the Polish born (gay) actor. He usually played East Block bad guys, in two James Bond movies (FROM RUSSIA WITH LOVE and CASINO ROYALE), several Ken Russell movies, and on the British UFO TV series. He was even the devil himself in Cannon's THE APPLE! David Del Valle, who recently was happy to escape from L.A., also provided us

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with interviews with the late Cameron Mitchell and the late Cornel Wilde. He interviewed many actors who are still alive and well too.

Our address is changing. We didn't move, and we didn't want it to change - we were simply assigned a new number. Before long we'll be assigned a new area code too. PSYCHOTRONIC hasn't been represented at any conventions for a few years now, but we will have a table at the next WFMU Record Fair in Manhattan. It's Nov. 5, 6, 7 at The Metropolitan Pavilion, 123-125 W. 18th St. (between 6th and 7th Aves.) Besides all the interesting dealers selling records, CDs, videos and whatever, there will be live bands. Call (201) 521-1416 (ext. 230) for more info. I will continue to watch any R or PG-13 (and some X) rated tape for review, but we have received way too many new G and PG review tapes aimed at kids recently. Most are from APix, Fox and Full Moon. I might review selected ones because of the director, stars, or themes, but most are going to our nephew Max and niece Sydney in Ohio.

Recently the top three movies in the country were good, serious horror movies. None were remakes, sequels or parodies, or starred teenagers! All are set in large old American cities (not New York) and start with the letter S. Mia and I both liked STIR OF ECHOES (from Artisan) the best. It's based on a 50s Richard Matheson novel which had to have been the inspiration for THE SHINING. THE SIXTH SENSE (from Buena Vista) is also very creepy and also has a kid communicating with the dead. I just got tired of being forced to look at nonstop closeups of the cowering, terrified kid's face. STIGMATA (from MGM), with its Vatican conspiracies and EXORCIST scenes, comes in a distant third, but was also worth going to a theater for. I can't say the same for the record breaking BLAIR WITCH PROJECT (also from Artisan). I suffer through no budget home made direct to video dreck that looks better than this all the time. The brilliant phoney grass roots publicity blitz was worthy of P. T. Barnum (and William Castle) and was largely made possible by the Internet and the PHANTOM MENACE overkill backlash. Countless American teens bought their tickets thinking they were paying to see a terrifying actual documentary. Many of them still think that they saw one, which is a serious reason to worry about the future. Then there's the new Viacom Corporation which (so far) includes (among other companies) CBS, Blockbuster Video, Paramount, Simon And Schuster, Showtime, MTV, and VH1! Despite prophecies, predictions and paranoia, nothing major will change in the year 2000 (the new Millennium doesn't really start until 2001 anyway, and even then only for people who use the Christian calendar) - there will just be more people deeper in debt and with less important real choices than ever, being convinced that they're lucky to be living in the 21st Century in what they think is still a Democracy. Happy anniversaries to Goldmine and High Times (25 years each), Interview (30), and my parents (50 years together)!

PSYCHOTRONIC® NUMBER 31, 1999

THANKS to: Michael Bruce, Dennis Dunaway, Neal Smith, Jerry Cole, Don Pedro Colley, Gary Kent, Steve Brigati, Gordon Smith, The Rock And Roll Hall Of Fame, Frank Henenlotter, Daniel L. Snoke, John Garea, Cindy Barber, Cape Copy Center, Video Search Of Miami, Scorched Earth, Shocking Video, Luminous Video, Bizarro Video, Uncut Video, European Trash Cinema, Duke University, Video Vault, Video Wasteland, APix, Fox, New Line and Barnaby's invisible parrot.

DEDICATED TO: Brion James

COVER: FURY OF THE PAGANS (63), an Italian movie starring Edmond Purdom and Rosanna Podesta.

Some former boxers:

James Brown
Bo Diddley
Willie Dixon
Lee Dorsey
Champion Jack Dupree
Berry Gordy
Roy Hamilton
Screamin' Jay Hawkins
Chris Isaak
Major Lance
Jimmy McCracklin
Dean Martin
Jackie Wilson

(from Wolfgang Warnen - Bremen, Germany)

J. D. K.

PSYCHOTRONIC MAIL

GHOULARDI/PAPA/BIRD/FRAZIER

The interview with Al Frazier was just the best! I've been waiting for a Rivington's article for years now. Never knew he was in the Lamplighters. I've got some of their 45s on Federal. I also just picked up a promo copy (from the guitar player in my new band) of the Rivington's 45 "Cherry"/"Little Sally Walker." It's cool! Stay Sick. - **Bill Rosenthal (Estero, FL)**

The Rivingtons interview was fascinating. Now that you mention it, I feel I've often sensed subliminally something mystical about "Papa Oom Mow Mow"/"Surfin' Bird." The repeating, seemingly meaningless lyrics are like a hyper mantra, like monks chanting on speed. Plus, the term "the word" has that suggestion of religiousness to it. - **Rob Giffen (NYC)**

On pg 81 (The Rivingtons) it says "lead singer Carl White died from priapism (choking) in 1980." Priapism is defined as a constant and painful erection... not the same as choking to death of course, depending on where it was I suppose. It did give me a quick chuckle, however. - **Jeff McIntosh (Watertown, NY)** And Frazier had a stroke (not a heart attack).

Although I haven't heard Papa, I think, for more than 25 years, and never really got the craze, reading the article, I thought: it may be a great idea to do a sampler with as much versions of the song on it as possible. I would buy it right away. Anyway, you did a good job on researching all the details of the Rivingtons band and their members; must have been a lot of work. The articles on Bernds and Juran were also very informative and a nice read. - **Andreas Pieper (Munster, Germany)**

During a MTV summer segment, there was some giggly, bikini-clad girl VJ cavorting on a CA beach, announcing what videos were coming up. She called to off-camera, 'Hey Papa! Say Hello to the viewers!, Papa! Look at the camera!' The camera panned over a bit to where a little old man was walking on the beach. He turned to the camera and did a "girling" face that looked just like the original! I couldn't believe my eyes! And the VJ even called him Papa. Also, the mask company Illusive Concepts offers a great rubber mask of Papa. - **David Lady (Chatfield, Ohio)**

This guy I work with lived in Cleveland and he told me Ghouardi blew up a real rat with a firecracker and got kicked off the air. On a totally unrelated thing - I bought this Alice Cooper CD called Freakout and it's a fake! - **Eric Messina (Coral Springs, FL)** And Alice Cooper tore up live chickens and Marilyn Manson sacrifices live children....

I grew up in Akron, so was warped by Ghouardi and the same influences that warped Mr. Weldon. When Ernie Anderson passed on, I showed the family X- THE MAN WITH THE X-RAY EYES and blared "Papa Oom Mow

Mow" during the infamous nude cocktail party scene. Try it sometime. It works. - **Clifford Weimer (Staten Island)**

The Trashmen's "Surfin' Bird" figures into WONDERLAND ('97), a great doc. about Levittown. - **Michael Will (Montreal)**

In a recent Goldmine issue (dated 7/16), Ronny (of "...and the Daytonas" fame) is quoted in an interview saying, "...as a songwriter, I figured out that you don't really have to say anything. You know, if 'papa oom mow mow' is good, then, well, you know what I'm saying!" Take that, Bob Dylan. - **Patrick Lozito** The recent two hour A+E BIOGRAPHY of Brian Wilson pretty much ignored David Marks, but one of the longest music clips was of The Beach Boys doing "Papa Oom Mow Mow" (!?). The Big Chuck and Lil John Comedy And Sci Fi Fest (formally Ghouardifest) was Oct. 9/10 in Akron, Ohio. The Frightvision fest will be in Berea, Ohio, March 21 to April 2 in 2000. Info on both of these NE Ohio Ghouardi/TV horror host derived shows can be found at www.frightvision.com or call (330) 297-5441.

BERNDS

The '57 TV version of BLONDIE starred Pamela Britton in the title role, not Penny Singleton. Britton later played landlady Mrs. Brown on MY FAVORITE MARTIAN. - **Gary Rafferty (Albuquerque, NM)**

I enjoyed the interview with Stooze director Ed Bernds. He seems to have fantastic recall for a man his age, and the interview left me thirsty for

more (a full-blown autobiography would be most welcomed!). I was disappointed that he did not mention Christine MacIntyre (who was pictured in one of the stills). I have read that she was Mr. Bernds' "protege" who he put in many Stooze comedies (not that she needed the help). I would like to learn more about this very beautiful and multi-talented lady who brightened every Stooze episode she was in. - **Jim McCoy (Texas).** Scarecrow Press has just published Mr. Bernds Goes To Hollywood. The 332 pg. book (mostly on his early days at Columbia) is \$45. Call (800) 462-6420.

SAM THE SHAM

The Sam The Sham interview was astounding. He was so cool. More interviews with music giants - suggestions - any of The Sonics, Jeff Conolly, Sean Bonniwell, etc. - **Eric Messina (Coral Springs, FL)**

Really enjoyed issue #30. I especially enjoyed the great interview with Sam Zamudio. Bands like Sam The Sham are to me what Psychotronic is all about. In the early eighties there was a Sydney Ska band who used to encore with Woolly Bully, they'd start up a congo line during it and often the entire audience would join in for one big conga! Anyone visiting Memphis should drop in on the Memphis Music Hall of Fame, downtown near Beale St. In addition to fantastic exhibits on Stax, Alex Chilton, and plenty on the great



Rivingtons

Blues musicians from the area, there is a wonderful tribute to Sam the Sham! - **David Tamsitt (Sydney Australia)**

I was stunned to learn that Sam The Sham won a Grammy for best liner notes in 1971. I had the belief that Grammys always went to serious jazz annotators, who could tell you about a 32nd note's minor-key incantation.

- **Steve "Pudgy" DeRose (Chicago)**

Splendid issue. Not one but two interviews with great directors, both in their 90s for god sakes, who did some of my 50s favorites. That Justin Humphreys sure knows where to find 'em. IN THE HEAT OF THE NIGHT (67) features a wild juke box song called "Fowl Owl On The Prowl" that's remarkably similar to Sam The Sham's "Lil Red Riding Hood." It's not listed in the credits and I've always suspected it was a direct send-up by Quincy Jones, who composed the film's score. - **Michael Will (Quebec)**

JURAN

The Hertz/Juran interview was quite informative, but I wanted to hit myself over the head with a steel pipe when I read that copies of the ATTACK OF THE 50' WOMAN poster have sold for over \$1000. in recent times. I could have purchased that poster as well as others 30 years ago for a few dollars apiece. - **Lou Henken (Flushing, NY)** Hertz was also art director for (among others): I WAKE UP SCREAMING (41), THE LOVES OF EDGAR ALLAN POE (42), DR. RENAUULT'S SECRET (42), THE RAZOR'S EDGE (46), - his 2'nd Oscar nomination, BODY AND SOUL (47), KISS THE BLOOD OFF MY HANDS (48), and HARVEY (50).

OBITS

I'm sure someone has pointed out that the picture of David Manners in PV#30 (p.95) is in fact Manners' MUMMY costar Bramwell ("He took a little walk.") Fletcher. They just showed THE MUMMY at the Cleveland Cinematheque a couple of weeks ago as a part of a Universal Horrors tour (others included DRACULA, THE BLACK CAT, OLD DARK HOUSE...). Thanks. You do Cleveland Proud. - **Bill Chase** The British

Bramwell Fletcher who died in 1988 was in THE MUMMY with the late David Manners. Yes, the picture last issue was Fletcher.

I love the photo of Senor Wences on the back cover. Cracks me up, that damn hand puppet! - **Leigh Buck (Bethlehem, PA)** Wences was in the Betty Grable musical MOTHER WORE TIGHTS (47).

I read reports (okay, internet posts... admittedly not the most reliable of sources) that Hypatia Lee had faked her own death in order to "go underground," while selling the rest of her (fan club) merchandise. It should be mentioned that she was also in HELLROLLER (92) and Paul Leder's KILLING OBSESSION (94). - **Erich Mees (Dunwoody, GA)**

Just finished issue #30. Think it's the best ya'll have ever done, Michael! Congratulations! Loved the stories on Sam the Sham, Bernds, and Juran. Really fascinating stuff. Always love the obits, too. I invariably learn of some death I didn't know about. Was listening to Skippy's Oar album on the headphones this am. Good stuff, son! - **Kent Benjamin (Austin, TX)** Benjamin, an expert on 60's rock video and Texas music, writes for Goldmine and other publications.

I found Skip Spense's Oar album on cassette (Sony) for 99¢ in a close out rack at a St. Louis Big Lots store. It has five bonus tracks. Does anybody remember the (late 80's?) Parkay Margarine TV advert which Senor Wences did. I believe there as a Spanish language version as well. - **Steve "Pudgy" DeRose (Chicago)** That version was from Sony/Epic in '91 (I have a CD of it thanks to Andy Schwartz at Epic). There is also a new version of Oar (from Sundaze, thanks to Bill Bently of Reprise) with

even more bonus tracks (and some longer versions of other ones) and there's an Oar tribute LP!

Shel Silverstein wrote Marianne Faithful's "Ballad Of Lucy Jordon," theme song of MONTENEGRO ('81). It's worth noting that back in 1965, long before it was politically fashionable, Dusty Springfield was the first major performer to take on Apartheid. On a South African tour, she refused to play segregated concerts and was chased out of the country. Whenever asked about it in later years, she just shrugged it off like it was no big deal. Class or what? - **Michael Will (Montreal)**

As all readers of Joan Collin's Past Imperfect know, "la belle Alexis" was not the first of Anthony Newley's three wives. His first wife was (British TV) actress Ann Lynn. - **Tony Williams (Carbondale, ILL)** ANTHONY NEWLY was also in BLADE IN HONG KONG (85), ALICE IN WONDERLAND (85), and BORIS AND NATASHA (92).

A few corrections and additions about your obits: It's Jorge Russek, not Russer. Albert Popwell can also be spotted in CHARLEY VARRICK. A source close to the set of THE ENFORCER told me that Popwell used to- justly- call himself the "DIRTY HARRY movies' good luck charm" because ever time he was in one, it did well at the boxoffice. - **Justin Humphreys Popwell,**

according to Tom Rainone, was the brother of actor Brock Peters (TO KILL A MOCKINGBIRD...). Popwell, known as the killer who Dirty Harry said "Make my day" to, was in movies since the 50's, including (besides those listed last issue) THE HARDER THEY FALL (56), THE PEACE KILLERS (71), BLOODY FRIDAY (73), THE SINGLE GIRLS (74), WHOSE THAT GIRL? (87), and even Lynch's WILD AT HEART (90).

Besides the titles listed last issue, the late HOWARD S. COHEN also wrote UNHOLY ROLLERS (72), COVER GIRL MODELS (75), DEATH FORCE (78), VAMPIRE HOOKERS (79), BARBARIAN QUEEN (85), EMMANUELLE 5 (87), ALIEN INVASION (90), and BARBARIAN QUEEN 2 (92). Jaki Byard was from Halifax, Nova Scotia

REVIEWS

I always enjoy Art Black's The Damned And The Demented column. I've read about actor/filmmaker/miscreant Emmy Collins in recent columns and have gotten a hoot out of the reviews of his short films. I've been following Collin's career (?) since '92 and I wanted to let you know that he had small roles in PECKER (credited as "hippie") and FEAR AND LOATHING... (cameo as Jefferson Airplane's guitarist in acid flashback) - both were in PV #30. Collins is also credited as associate producer/assistant director (and has a cameo as a shouting hippie) in THE SORE LOSERS (PV #25). - **Neill Calabro (Duluth, GA)**

According to Larry, The Stooge In The Middle by Morris Feinberg (Larry's brother), KOOK'S TOUR was not a pilot but a lark done by old hams with some money and a lot of time. It was adlibbed from an outline. Larry did have a stroke but it was six months after filming and he died five years later to the day. Feinberg's book doesn't mention JERK OF ALL TRADES at all. - **Hugh Shelton (Warren, MI)** Re: KOOK'S TOUR - Larry Fine died in Jan., '75, not '71. Moe Howard followed in May of the same year. - **Gary Rafferty (Albuquerque, NM)**

Interesting to see the review of RAMRODDER (PV #29). Catherine "Gypsy" Share was also in it. It was made before she and Bobby Beausoleil met Charlie Manson, so it is historically interesting for that alone. I recently found out that the elusive 1976 MANSON MASSACRE was re-released in 1980 as HOUSE OF BONDAGE. - **Robert Lawson (Toronto)**

SAVAGE WEEKEND was released over here on video as DER KILLER HINTER DER MASKE, a literal translation of one of the alternative titles. It was set on the "index" over here, so it was prohibited for the video company to do any advertising for it. Only people about the age of 18 are allowed to see it. I think it is a somewhat nasty movie, but also more or less boring. And by the way, for my money this movie holds the record for shots showing boom mics. The director must have gone crazy after seeing the whole movie. I own a British tape (Video Unlimited) of UNKNOWN WORLD and this tape runs 71 minutes. The movie is nice but far too cheap for such a theme. You always wait for something really exciting to happen, but... - **Andreas Pieper (Munster, Germany)**

WONDER WOMEN (PV #30) was shown a couple of years ago on TNT as THE DEADLY AND THE BEAUTIFUL. During the finale, in which Dr. Su's mutants escape to create havoc, I was fascinated by a featured mutant - a large, athletic black male with a rotating orb atop his head. This sequence alone assures the film cult status in my book. A must see! - **Steve Bragg (Huntsville, AL)**

RE: THE PHANTOM OF CHINATOWN (PV #29): Lotus Long was also in THINK FAST MR. MOTO and Keye Luke was in MR. MOTO'S GAMBLE. Mabel Lee from REET PETITE AND GONE (PV #29) was later in GANJA AND HESS (aka DOUBLE POSSESSION), as Mabel King. She recorded "Dearest Dream" (Hull, '56) backed by The Heartbeats! In '63 she did "Love" backed by The Harptones! Oh, and Louis Jordan's drummer in those movies, Chris Columbus, is playing Atlantic City (I saw him there about three years ago), sounding great! - **H. Pfeffer (The Bronx)** Mabel King was also a guest star in GETTING OVER (76), starring John Daniels from BLACK SHAMPOO.

Re: AROUND THE WORLD WITH FANNY HILL. This film also played on late night cable as THE BAWDY ADVENTURES OF FANNY HILL some years ago. I think it was the first "adult" film I ever saw. I saw it again last year under the AROUND THE WORLD... title, and I still think it's pretty good of its kind. - **JAMES MOHR**

I was a regular viewer of MUSIC SCENE. Most of the music holds up well, but all of the comedy didn't age well. I bravely watched the other 45 minute show, THE NEW PEOPLE, featuring Tiffany Bolling (I have her album) and Zoey (I DISMEMBER MAMA) Hall. - **Conrad Widener (S. Connellsville, PA)**

In your review of MUSIC SCENE you call "In The Year 2525" irritating. I agree completely. Zagar And Evans were the only act from from here (Lincoln) to score a number one song - and it had to be that piece of crap. Omaha's fared better with their native musicians including my favorite blues shouter, Wynonie Harris. - **John Oldfield (Lincoln, Nebraska)**

RE: MUSIC SCENE - "Down By The River" was on Neil Young's second album. Also, Mary McCaslin had a pretty well known run as a West Coast folkie. Her excellent best of album is still in print. - **Greg Wall (L.A.)**

Congratulations on your 30th indispensable issue. You may also be interested to know that Ulli Lommel (you reviewed a couple of his films in the 30th) acted in the version of FANNY HILL that Russ Meyer turned out for Albert Zugsmith in 1964. - **Hal Kelly (trashcompactor)**

Thank you for giving me two more credits for Dorothy Short (DAUGHTER OF THE TONG and SPOOKS RUN WILD). The Reese Witherspoon of the 30s is known as the girl who gets a bullet hole in REEFER MADNESS. She was also featured in DATING DO'S AND DON'T'S, clips from which were used for

many laughs on Letterman and SCTV in the 80s. In Neon Angel - The Cherrie Currie Story, The Runaways vocalist mentions her "older sister Sammi," stating that "she was in a couple of movies - good roles too!" I can't be certain if this is the CLASS OF '74 star. Watch closely in EYES WIDE SHUT while Nicole is in the kitchen gabbing with Tom on the blower. A dinky TV is playing THE LAST MARRIED COUPLE IN AMERICA - the last movie I know of featuring Sondra. - **Hugh Shelton (Warren, MI)** My favorite shot in Kubrick's last feature was a look at the Gem Spa store on St. Mark's Place in the East Village. Look for another Sondra Currie movie in this issue.

Your review of the soft core version of Joe Sarno's BUTTERFLIES (PV #30) was fascinating, as was the movie itself. I suspect that it was originally intended to be a soft core feature, but for years Caballero released it as a hard core feature containing insert shots. BUTTERFLIES probably would have worked better as a XXX feature had someone like Jamie Gillis or John Holmes played Harry Reems' role. Reems generally did a fine job of playing nice guy roles while Gillis and Holmes often excelled at playing male chauvinists as well as more sympathetic roles. - **Lou Henken (Flushing, NY)**

CLASS REUNION and THE DICKTATOR (both PV #30) are both officially available from Something Weird Video. The Anthony C. Ferrante, who worked on WISHMASTER 2, is not the Anthony Ferrante I met many years ago, but they both have written for Fangoria (!?). Several people called about how to find copies of: MAD MONSTER PARTY - the number we have is Deluxo (781) 639-4151. And for DEBBIE DOES DAMNATION - director Eric Brummer is at Sub-Vision Films, (323) 659-0568.



GHETTO FREAKS

MONDO PSYCHOTRONIC TAPE

Got your MONDO PSYCHOTRONIC tape in yesterday's mail and watched it from start to finish. It's GREAT! Both as a Psychotronic comp. and as a scrapbook of Cleveland's finest moments in TV,

film, etc. We must be close in age because I grew up on a lot of those shows you featured (CAPT. KANGAROO was so bizarre!) I like how you kept your composure when interviewers were laughing at Psychotronic film clips and how you would say - "but it's actually a really good movie." It's obvious you really care about these films and aren't just name-checking them for a rise. I appreciated that. Also liked seeing you at Chiller Con. I haven't been in 2 or three years. Somewhere I have video of my friend David arm-wrestling Tura Satana to a standstill that let both of them walk away with their dignity. She's so nice for someone who used to grind cigarettes into people's faces in ASTRO ZOMBIES! Interesting that you mentioned (in the accompanying notes) about THE LOVE COMMUNE being renamed GHETTO FREAKS. Is this the same as the blaxploitation flick GHETTO FREAKS? I ask because we just aired a local filmmaker's episode in which the director Alvin Ecarma did a line-by-line recitation of the trailer to GHETTO FREAKS while it played in the background. The short film is about 5 minutes long and is called ME! I will send you the episode. It's not very representative of our show, but sometimes we air special episodes like this highlighting people we like. - **Tom Warner (Atomic TV)** See ad on pg. 18.

Finally got to sit through your entire Mondo Psychotronic video that I bought from you. It was fantastic!!! When is your next video coming out? I especially loved the footage of your old store, since I unfortunately never got to visit it. Keep 'em coming and I'll keep buyin' 'em. - **Michael Sciddurlo (Hoboken)**

I really love the MONDO PSYCHOTRONIC video tape and hope you do other

ers in the future. Thank you for the 8 pages of notes detailing the contents. They were extremely helpful. That clip of The Nairobi Trio from The ERNIE KOVACS show is one of the most astounding TV moments I have ever seen. When the clip of Ghouardi came up, I just sat there entranced. I had just read about his show and seen photos in PV and in the recent Ghouardi book. It was so great to finally see a clip of him. All the stuff with you, toward the end of the tape was great. It was nice to see the PSYCHOTRONIC shop again. I started at NYU in the fall of '91 and spent a good amount of time at the shop. Whenever I was in a bad mood or stressed out, I would stroll over and hang there for a bit. Doing that always made me feel better. It was sad to see it go. The PSYCHOTRONIC shop was the best store in the Village during the early 90s. - **Leigh Buck (Bethlehem, PA)**

ETC.

I first became aware of you back in the early 80s after picking up an issue of The Gore Gazette, in which you and Gary Hertz (a classmate of mine at NYU) were pictured touring the tri-state area promoting DR BUTCHER M. D. on a flatbed truck, otherwise known as "The Butchermobile." But it wasn't till I received The PSYCHOTRONIC Encyclopedia for Christmas (!) in 1983 that I became a huge fan of yours. - **Bob Young (Bronxville, NY)** Young was the original co-host (along with Andy Kaufman's brother Michael) of the public access show BEYOND VAUDEVILLE, (later aka ODDVILLE MTV).

As always, the best magazine on the planet...period!! Still trying to find the ever elusive no.1. Small beef re: one of your reader's letters. I loved the Standells as much as anyone. (would sit in my dad's car parked in the drive way and flip the stations looking for "Dirty Water"). But to knock the Beatles. Remember those crazys put Huntz Hall and asked Leo Gorcey to be on the cover of Pepper and I doubt strongly there would have been a Standells if not that little combo. Keep up the great work. - **Tom Neal**

I love the magazine, the guides are fantastic and you've warped my life and many and wondrous ways. One quibble though, in the Norton Records (plug), the Sonics and Wailers are referred to as "Northeast bands." There may not be that much rock out of the Pacific NorthWEST these days (Seattle doesn't count Dammit!) but we are still justifiably proud of our 60s heritage. I have a crappy radio show out here in Eugene (hippy capitol of the West) on 88.1 FM called Route 666, so I can't help but notice tiny stuff like this. Thanks and stay Sick - **Josh Mcardie (Eugene, OR)** Paul Revere And The Raiders, The Ventures, and many other classic acts were also from the Pacific NW.

As Kenny Miller's collaborator, I just wanted to say, thanks for the mention of Kenny's autobiography. While the review was generally positive, you made a couple of comments that I feel deserve correction. You state that it's not true that Kenny had a hit record in England. Perhaps our definitions of "hit" differs, but Kenny's recording of "Restless" received a huge amount of airplay in England and Europe and was quite successful, to the point where Kenny was able to live of the proceeds of its sale and resulting tour for more than a year. I'd also like to correct the statement that Kenny "seems to have become some kind of gigolo to royalty." You're obviously referring to his deep friendship with Muna al Hussein, the second wife of the late King Hussein of Jordan, and Empress

Reza Pahlavi, the wife of The Shah Of Iran. Kenny was close to both women, but it's grossly unfair - and incorrect - to label him a gigolo, a word that implies a sexual relationship that simply didn't exist. These points aside, Kenny and I both appreciate the mention in PV. Fans who would like more information on Kenny's long and varied entertainment career, or would like to write him personally, should visit his website at www.kenny-miller.com - **Donald Vaughn (Raleigh, NC)** When I say "hit," I mean a song that made the charts. His song did not make the top 100 in England. I should have said Kenny Miller had high ranking international friendships similar to some of George Hamilton's.

Do you remember a cartoon show in the middle '60s called MILTON THE MONSTER? Milton was a Frankenstein type monster but had a voice like Gomer Pyle. His pals were Hebbie And Jeebie and Abercrombie the Zombie. Also, do you remember a band called Bubble Puppy from the late 60's? They had a hit called "Hot Smoke And Sassafras" b/w "Lonely" - **Bob Staebell (Fenton, MO)** Yes, and yes. MILTON, produced by Hal Seeger, was on ABC on Saturday mornings (65-7). The Abercrombie name came from a 1940's song (and Soundie short) by Bob Crosby. Bubble Puppy, was from Houston, Texas and recorded for the legendary International Artists company. The very first time I went to Manhattan, (in a van of people, in '77), the trip was financed by driver John Thompson, owner of Cleveland's Drome record store, by selling boxes of that (even then rare) 45 to NYC record stores. The wab-wab guitar overkill "Hot Smoke" went to #14 in Feb., '69. Bubble Puppy also recorded one LP.

My old band Pentagram (from which I've been disassociated since '89) recently had their 4th album come out, Review Your Choices. It's heavy metal, so it might not be up your alley, but you might be interested to know that one of the songs, "I Am Vengeance," is appearing on the soundtrack of an independent horror movie of the same title that I believe was made in Florida. They also have recorded two tracks for a Blue Cheer tribute album. Pentagram (from D.C.) recorded versions of "Doctor Please" and "Feathers from Your Tree"! My best friend from high school is the vocalist. I've heard the recordings, and they sound remarkably like Cheer probably would sound if they recorded those songs in '99. - **Randy Palmer (NYC)** Palmer is the author a new H.G. Lewis book from McFarland.

"Thank You" from all of us here in the HIGH FIDELITY art department. Your generosity really helped us to fill up the record store set and it looks great! The film will be released this winter. - **Jon Schleunz (Chicago)** At least three recent, about to be released features have used PSYCHOTRONIC covers in scenes.

GALAXY QUEST (from Dreamworks), starring Sigourney Weaver and Michael Almeyda's HAMLET with Bill Murray are also supposed to have copies of PV in them. We'll see. Also check out the new book O. K. You Mugs - Writers On Movie Actors (Pantleon), which has a chapter on Angelo Rossitto by me. And by the way, THE MILLION EYES OF SUMURU (last issue's cover) is available from Shocking Video (see ad).



Coffin Joe in A Guilbotina Do Terror on stage (photo from Peter Baierstorf of Palmitos, Brazil)



ANCHOR BAY continues to re-release a record number of titles (most also available widescreen and on DVD and many with extras) that you probably wouldn't expect. Some newer ones are: William Castle's *I SAW WHAT YOU DID* (65), *NIGHT OF THE LIVING DEAD* (68) 30th Anniversary edition, Woody Allen's *TAKE THE MONEY AND RUN* (69), *TOMORROW* (71) starring Robert Duvall, Ulli Lommel's *TENDERNESS OF THE WOLVES* (73) inspired by M. *TRILOGY OF TERROR* (75) with Karen Black, *ONE OF OUR DINOSAURS IS MISSING* (76), *CURSE OF THE BLACK WIDOW* by Dan Curtis and *THE CAR* (both 77), *HALLOWEEN* (78) restored, *OUT OF THE BLUE* with Dennis Hopper, *FADE TO BLACK*, *HELL-NIGHT* with Linda Blair, and *THE LAST FLIGHT OF NOAH'S ARK* (all 80), Fulci's *NEW YORK RIPPER* (82) uncut, the anthology *NIGHTMARES* and *SILKWOOD* (both 83), *CHILDREN OF THE CORN* (84), *RETURN TO OZ* with Fairuza Balk, *ONE*



MAGIC CHRISTMAS, *PRIZZI'S HONOR*, and *THE MIDNIGHT HOUR* (all 85), *HOUSE* (86), *HOUSE II*, *HELLRAISER* and *CREEPSHOW 2* (all 87), *ELVIRA*, *MISTRESS OF THE DARK* and *HALLOWEEN 4* (both 88), and *HELLRAISER II* (97).

DELTA has two box sets of early British Hitchcock movies on DVD. Titles are *THE LODGER* (26), *EASY VIRTUE* and *THE RING* (both 27), *THE FARMER'S WIFE* (28), *THE MANXMAN*, *BLACKMAIL* and *MURDER!*, (all 29), *THE SKIN GAME* (31), *RICH AND STRANGE* and *NUMBER 17* (both 32), *THE MAN WHO KNEW TOO MUCH* (34), with Peter Lorre, *THE 39 STEPS* (35), *THE SECRET AGENT* (also with Lorre), and *SABOTAGE* (both 36), *YOUNG AND INNOCENT* (37), *THE LADY VANISHES* (38), and *JAMAICA INN* (39). Also with *THE CHENEY VASE* and *THE SORCERER'S APPRENTICE*, two Hitchcock TV episodes which he did not direct. Call (310) 268, 1205.

FIRST RUN offers *OLGA'S GIRLS* (64), Radley Metzger's *THE CAT AND THE CANARY* (79) and a 3 pack of his *THE DIRTY GIRLS*, *THE ALLEY CATS* and *THERESE AND ISABELLE*. (800) 229-8575.

KINO offers Michael Powell's *CONTRABAND* (40) starring Conrad Veidt, and *THEY MADE ME A FUGITIVE* (47) directed by Alberto Cavalcanti (*DEAD OF NIGHT*). Also 4 vols. of Charlie Chaplin's 1915 Essanay comedy shorts, *MANIAC* (34) and *NARCOTIC* (33) on DVD. (800) 562-3300.

MGM has new releases of *YELLOW SUBMARINE* with extra footage and Truffaut's *THE BRIDE WORE BLACK* (both 68), *FELLINI SATYRICON* (70) (widescreen) and *FELLINI ROMA* (72), a "Man With No Name" Leone/Eastwood triple box set and 16 volumes of *PEE-WEE'S PLAYHOUSE* with two shows each. These (including two naked alien women classics) are now \$9.94: *SQUIRM* (76), *AUDREY ROSE* (77), *PHANTASM* (with extra footage), *LIFE-FORCE*, and *ONCE BITTEN* (both 85), *TEXAS CHAINSAW MASSACRE 2* and *BREEDERS* (both 86), *CHILD'S PLAY* and *DEAD OF WINTER* (both 87), *COLORS* and *PUMPKINHEAD* (both 88), *LEVIATHON* (89), and *LORD OF ILLUSIONS* and *SPECIES* (both 95). These are \$14.95: *KISS ME DEADLY* (55), *THE KILLING* and *MOBY DICK* (both 56), *WITNESS FOR THE PROSECUTION* and *12 ANGRY MEN* (both 57), *THUNDER ROAD*, *I WANT TO LIVE!* and *THE DEFIANT ONES* (all 58), *ODDS AGAINST TOMORROW* and *ON THE BEACH* (both 59), *ELMER GANTRY* (60), *THE MANCHURIAN CANDIDATE* (62), *GOLDFINGER* and *THE TRAIN* (both 64), *THUNDERBALL* (65), *LIVE AND LET DIE* (73), *CARRIE* (76), *FOR YOUR EYES ONLY* (81), *LICENSE TO KILL* (89), *SILENCE OF THE LAMBS* (91), *SON OF THE PINK PANTHER* (93), *GOLDENEYE* and *THE USUAL SUSPECTS* (both 95), *FARGO* (96), *TOMORROW NEVER DIES* (97), *SPECIES II* (98), and *DISTURBING BEHAVIOR* (98). MGM double tapes now for \$24.95 include *THE GREAT ESCAPE* and *IT'S A MAD, MAD, MAD, MAD WORLD* (both 63), and *HEAVEN'S GATE* (80).

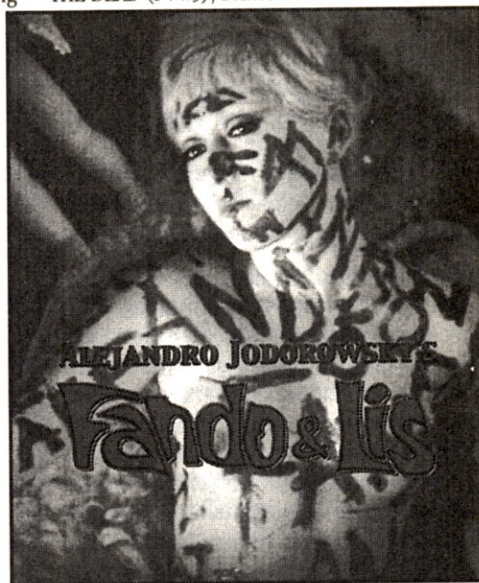
MPI has 4 volumes of *THE RIFLEMAN* show containing 5 episodes each. Guest actors include Dennis Hopper, Lee Van Cleef, James Coburn, Sammy Davis Jr., Agnes Moorehead, Warren Oates, and Akim Tamiroff. Sam Peckinpah directed many of the episodes. They also have 2 vols. of the

syndicated *LIBERACE SHOW* from 54/5.

NEW LINE offers a *NIGHTMARE ON ELM ST.* box (all 7 features on DVD) and these videos, now for \$19.95: *PINK FLAMINGOS* (72), *DESPERATE LIVING* (77), *POLYESTER* (81), *POISON IVY* (92), *CRASH* (96), and *PECKER* (98). *HAIRSPRAY* (88) and *POISON IVY 2* (95) and 3 (97) are now \$14.95.

RHINO offers these for as low as \$7.95 (EP): *THE MONSTER FROM THE OCEAN FLOOR* and *SERPENT ISLAND* (both 54), *RING OF TERROR* and *TERROR OF THE BLOODHUNTERS* (both 62), *ATTACK OF THE MAYAN MUMMY* (63), and *CREATURE OF THE WALKING DEAD* and *HOUSE OF BLACK DEATH* (both 65). They also have *MY FAVORITE MARTIAN* (4 color TV episodes on one tape).

SYNAPSE has new DVDs of *DOCUMENT OF THE DEAD* (PV #5), *DARIO ARGENTO'S WORLD*



OF HORROR, Frank Henenlotter's *BRAIN DAMAGE* (uncut with commentary), and *ORGAN* (in Art Black's last column). See www.synapse-films.com.

TROMA has re-released *SCREAM BABY* *SCREAM* and Sam Fuller's *SHARK* starring Burt Reynolds (both 69), *MISTER SCARFACE* (72) starring Jack Palance, *SAVAGE ABDUCTION* (73), *CENTERFOLD GIRLS* (74), and William Girdler's *PROJECT KILL!* (76), with Leslie Nielsen.

20th CENTURY FOX has lowered these to \$9.98: *THE FLY* (58), *RETURN OF THE FLY* (59), *FISTS OF FURY* (71), *THE CHINESE CONNECTION* (72), *RETURN OF THE DRAGON* (73), *THE OMEN* (76), *DAMIEN: OMEN 2* and *GAME OF DEATH* (both 78), *FINAL CONFLICT* (81), *THE FLY* (86), *THE FLY 2* (89), *THE DEADLIEST ART* (90) a doc-

umentary narrated by John Saxon, OMEN 4: THE AWAKENING and RAPID FIRE (both 92), and BEST OF THE BEST 2 and ONLY THE STRONG (both 93). And for \$14.95: CITY LIGHTS (31), THE GRAPES OF WRATH (40), LAURA (44), TERMINATOR (84), COMMANDO (86), RAISING ARIZONA, PREDATOR, and THE RUNNING MAN (all 87), RED HEAT (88), TOTAL RECALL (90), TERMINATOR 2 (91), THE LAST OF THE MOHICANS (92), TRUE LIES (94), BUIWORTH and X FILES: THE MOVIE (both 98). They also have a new release of Mel Brooks' YOUNG FRANKENSTEIN (74) with extras.

UNIVERSAL now offers the Lugosi DRACULA (31) with a new string quartet score by Phillip Glass. 1941 (79), WATERWORLD (95), and DANTE'S PEAK and KULL (both 97) are now \$9.95 and THE SHADOW (94) and TREMORS 2 (95) are now \$14.95.

VCI has these on DVD: AND THEN THERE WERE NONE (45), GARGOYLES, CHILDREN SHOULDN'T PLAY WITH DEAD THINGS and CHARLOTS OF THE GODS (all 72), DON'T LOOK IN THE BASEMENT (73), THE DEVIL'S RAIN (75), and THE LATE GREAT PLANET EARTH (76).

WARNERS has new versions of THE WIZARD OF OZ (39) and THE OUTLAW JOSEY WALES (76), both with many extras. These are now \$14.98: A CHRISTMAS STORY (83), GREMLINS (84), THE GOONIES (85), BEETLEJUICE (88), THE WITCHES (90), and ADDAMS FAMILY REUNION.

Col. has new collector's editions (on DVD) of both GHOSTBUSTER movies, and for \$12.95: AIR FORCE ONE, MEN IN BLACK and WOLF. 3 new vols. of THE TWILIGHT ZONE (2 episodes each) are from CBS Video (212) 371-0798. NEW HORIZONS has a special DVD only anniversary edition of Joe Dante's PIRANHA with many extras. PARAMOUNT now asks \$14.95 for STILL SMOKIN' (83), UP IN SMOKE (78), and BEAVIS AND BUTT-HEAD DO AMERICA (96). WINSTAR has a 60th anniversary restored edition of The Fleischers' GULLIVER'S TRAVELS (39).

Curtis Harrington's NIGHT TIDE and Roland West's THE BAT WHISPERS (PV #12) are available wide screen from New Yorker (800) 603-11-4. Jodorowsky's FANDO Y LIS (68) is on DVD from Fantoma Films (415) 431-7966. Abel Ferrara's (uncut) DRILLER KILLER (79) is on DVD with extras from Cult Video - (323) 939-0651. Umberto Lenzi's MAKE THEM DIE SLOWLY (aka CANNIBAL FEROX) (81) is now on tape uncut and with many extras from Grindhouse/RMM (937)-277-7050. Ari Roussimoff's doc. FREAKS UNCENSORED! A HUMAN SIDESHOW is on tape. from Bohemia Pro. Call (212) 620-0852.

A special limited edition uncut letterboxed laser disc of Lucio Fulci's CAT IN THE BRAIN is available. It includes a poster, the trailer, Fulci's last (videotaped) interview and photos of Fulci,

Mia and I and others enjoying a Korean dinner during the snow storm of 1/96 in NYC. Call (818) 556-6328. The mad genius behind this releases is Tom Rainone, also responsible for this year's whirlwind tour by The Ramainz (featuring Dee Dee and Marky Ramone).

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore).

ARTROCK (#40, \$3) is a full color look at music collectables, both affordable (some CDs and books), and not (a Fender Strat signed by Elton John for \$1,500!?) Many San Francisco posters (60s psych and 70s punk) are \$35. (800) 262-7249.

COLLECTOR'S CHOICE MUSIC has monthly catalogs filled with CD reissues and comps of every kind of pop music including Spike Jones, Louis Prima and Sgt. Barry Sadler. (800) 923-1122.

DEL FI Records Vol. 5 has lots of vintage surf, hot rod, doo wop and rock music, including sets by the company's biggest stars, Ritchie Valens



and Bobby Fuller, and early Zappa and Barry White comps. (800) 99DEL-FI.

ESSENTIAL MEDIA (#4.0, \$2) is 80 pgs. of books about hidden history, freaks, sex, drugs, and music plus comix and CDs. It's a good place to order the famous Celebrities At Their Worst CDs. (310) 574-3060.

THE FANG has an update including video rarities like BLACK ZOO and STAKEOUT ON DOPE STREET. (212) 594-4725.

FLYER TIMES (#2/4) from The Small Publishers Co-Op in Sarasota, FL, reviews zines of all types and offers to print yours at a low price. (941) 922-0844.

HAZELTON POSTERS has another beautiful full color catalog of rare movie posters from various eras and countries. (516) 421-7203.

LAST GASP NEWSLETTER - We've been doing business with this S. F. company for years and they sell a wide variety of books, zines, comix, and music. (415) 824-6636.

MIDNIGHT MEDIA Catalog (#22, \$3) offers movie related books, zines, and some CDs and posters from Europe and England. Call 01487 840505.

MONDO MOVIES (\$2) is a new catalog from Video Dimensions including various cult, nudie titles and blooper comps. (212) 929-2560.

RECORD VAULT sells rare garage, psych... LPs and video music comps. How about a jam with Link Wray and John Cipollina? (925) 426-8055.

RHINO isn't quite the same now that they're part of Time Warner but they still offer many essential CD comps. (800) 382-2348.

ROUNDUP (#26) remains the best place to find roots, reggae, folk, bluegrass and country music from smaller companies. Call (800) ROUNDER.

SCARECROW PRESS has a 70 pg. catalog of film (and TV, radio, theater and dance) books. Here's where you can order director Edward Bernd's book. (301) 459-3366.

SHOCKING IMAGES (\$5) is a thick digest of horror, western, and exploitation videos and DVDs and soundtracks. They carry Something Weird, Redemption and Hammer titles. (916) 974-0174.

SHOCKING VIDEOS has an update with more rare videos, including unexpected titles like ANIMAL WORLD and ABBA: THE MOVIE. See ad.

SOMETHING WEIRD supplement #9 is 4 more pages of some new adults only features and 60s Peepland shorts volumes up to #244 (!). At 2 hours each that's 488 hours of naked women. See ad.

THREAT THEATRE has a new 8 pg. update with still more sex and gore movies. Box 7633, Olympia, WA 98507.

UNEARTHLY VIDEO has a new 16 pg. catalog with rare horror, sci fi, western, exploitation and X rated videos. Box 682924 Orlando, FL 32868.

VIDEO DUNGEON has a 6 pg. update list with various horror, exploitation and sex features from around the world. Call 727-942-9877.

And check out AMC's annual 39 film Monsterfest, hosted by Roger Corman, who also plays himself in a "35 part serial" THE PHANTOM EYE, which also features Frank Gorshin and Jonathan Haze. It all starts on Oct 24 (HORROR OF DRACULA), 25 (MAD MONSTER PARTY), 26 (FRANKENSTEIN CONQUERS THE WORLD and the premiere of a new giant monster doc. hosted by Billy Mumy), 27 (CURSE OF THE MUMMY'S TOMB), 28 (THE WEREWOLF), 29 (six 50s giant monster movies), 30 (four 50s giant monster movies followed by a 10 film GODZILLA marathon), and 31 (another marathon of 50s - 70s horror and sci fi titles).

PV



30's

CHECK AND DOUBLE CHECK (FootHill, 30) D Melville Brown, S Bert Kalmar, Harry Ruby, P William LeBaron

The only AMOS 'N' ANDY movie, this qualifies as a "guilty pleasure" if anything does. Every black character (even the porters) are white men in blackface (Sapphire and other females are only referred to). The only real blacks are Duke Ellington and His Cotton Club Orchestra (lighter skinned band members even had to be darkened up!) or seen in actual Harlem street background footage. You might be appalled by this hard to believe hit from RKO, but like it or not, Freeman F. Gosden (Amos) and Charles J. Correll (Andy) were funny. They started their blackface comedy act in vaudeville in 1919, were very popular on NBC radio from 29 to 1960 (!) and also produced the famous black cast AMOS 'N' ANDY TV show (51-3). The plot concerns a fellow Georgian (Charles Morton) who wants to marry the rich Jean (Sue Carol - who later married Alan Ladd). His crooked rival (Ralf Harolde) plots with a woman (silent star Irene Rich) to steal the deed to a mansion. Amos and Andy drive the orchestra in their old beat up cab to Jean's Long Island birthday party, and after The Kingfish calls a Mystic Knights Of The Sea lodge meeting, have to go to a haunted house. The orchestra does "Ring Dem Bells" and backs three singers with megaphones singing the #1 hit "Three Little Words." The (black) singers actually lip synch to the vocals by the (white) Rhythm Boys (featuring Bing Crosby!). Also with the stuttering Roscoe Ates (FREAKS). Ellington's next feature appearance was in MURDER AT THE VANTITIES (34). By the way, Elvis Presley made his first public appearance in a school minstrel show and Frank Sinatra's first filmed appearance was in a minstrel show short - both were in blackface. Is this a crazy country or what? Call (818) 353-8591.

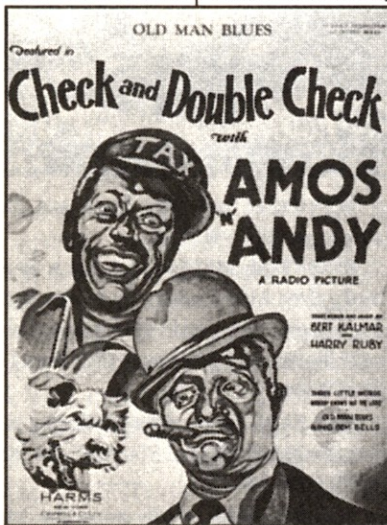
MISTRESS OF ATLANTIS (32) D George Wilhelm Pabst, S Ladislaus Vajda, Hermann Oberlaender, P Seymour Nebenzahl

(L'ATLANTIDE) At a French Foreign Legion post de Saint-Avit (Gibb McLaughlin) tells how he came to kill Capt. Merchange (John Stuart) in flashbacks. During a camel caravan a mysterious masked Arab leads the hero to the underground lost caverns and tunnels of Atlantis, ruled by the "magnificent beautiful goddess" Queen Antinea (Brigitte METROPOLIS Helm). She plays chess, consults a black fortune teller, has a pet leopard and mesmerizes lovesick men who become delirious smoking "keef." A laughing (gay?) French servant tells a flashback inside the flashback about Antinea's mother, a blonde can-can

dancer. Eventually Saint-Avit escapes with the guidance of a servant woman (the Moroccan Florelle Tela Tscha). MISTRESS is slow moving but features some wonderful close-ups, impressive sweeping camera work, and a giant stone Antinea head. This is the 87 min. English language version (a 39 roadshow release in America without credits). German and French versions also starred Helm but had different support players. All were filmed in Morocco and Berlin. It was remade as SIREN OF ATLANTIS (47) and JOURNEY BENEATH THE DESERT (61). Pabst is known for his classics PANDORA'S BOX (29) and THE THREEPENNY OPERA (31). Stuart was later in BLOOD OF THE VAMPIRE (58) and VILLAGE OF THE DAMNED (61).

ONE FRIGHTENED NIGHT (Sinister, 35) D Christy Cabanne, S Wellyn Totman, P Nat Levine

Mascot, known for its serials, made this better than average 66 min. haunted house movie. Cranky but clever old Jasper Whyte (Charles Grapewin, the uncle in THE WIZARD OF OZ) offers a million each to relatives summoned to his Boston mansion, but two women claiming to be his lost granddaughter Doris show up. The real Doris (Mary Carlisle, later in DEAD MEN WALK) arrives with vaudeville magician Luvalle The Great (Wallace Ford), but teams up with Tom (Regis Toomey). A caped figure in a horror mask lurks, characters die, and one room is filled with mummies, skulls and heads. The impressive cast also includes Rafaela Ottiano (later in DEVIL DOLL) as Elvira the maid, Lucien Littlefield (THE CAT AND THE CANARY), as the doctor, Clarence H. Wilson (A SHRIEK IN THE NIGHT) as the lawyer, Arthur Hohl (ISLAND OF LOST SOULS), Fred Kelsey (in everything from THE LAST WARNING to MESA OF LOST WOMEN) as the big sheriff, Adrian Morris (MAD LOVE) as his dumb deputy, and future gossip columnist Hedda Hopper (DRACULA'S DAUGHTER). The atmospheric opening credits are great and I love the Mascot logo with a tiger sitting on the world. Future director Joseph H. Lewis was the editor. Cabanne also made THE MUMMY'S HAND and SCARED TO DEATH.



60s Sex

THE PICK-UP (SW, 68) D/S/cine. R. L. Frost, P/S/act Wes Bishop

In this b/w drama Frankie and Tony (Bishop and Stefan Zema) deliver boxes of money in their new 69 black Cadillac between Vegas and L.A. for the syndicate. They pick up two women (Tracy Saunders and Lynn Harris from THE STEW-

ARDESSES) stranded by the road. After sex in a hotel, the men are handcuffed and robbed. Afraid of the mob, they track down the women in an attempt to save themselves. Adult movie legends David F. Friedman and R.W. Cresse play the mob bosses. Friedman is in shooting action scenes and even in an (under the cover) sex scene. This was rated X when released. The sex and nudity is tame but the scenes where the women (in underwear) are tortured, whipped and electroshocked are pretty intense (even though they suffer no lasting damage!). Using the desperate characters, plot twists and surprise comic ending, this could be remade as a modern Tarantino-style movie. Also with John Alderman (in a Nehru jacket), Marie Lease (SINTHIA, THE DEVILS DOLL), a brief lesbian scene and a folk singer. The video has Danish subtitles.

50,000 B.C. (BEFORE CLOTHING) (SW, 63) D/cine. Warner Rose, S Arnold Drake, P Herbert Lannard

(NUDES ON THE ROCKS) Charlie Wishnik (Charlie Robinson), a goofy looking little old former burlesque comic with Moe hair, works in a sewer and tells comedy routine flashbacks (in tinted b/w) to his dog. He buys a suit and Abe Lincoln hat from an Italian tailor, gets drunk and eventually leaves his nagging trailer park wife behind as he's transported back to the stone age in a flying taxi. The caveman king explains the rules of sacrifices to the giant, played by Eddie "World's Tallest Man" Carmel (from THE BRAIN THAT WOULDN'T DIE). A dancing woman is strangled by her snake. This color adult fantasy is mostly silly comedy with basically unrelated nudity edited in. A tribe of naked women, including Audrey (OLGA) Campbell walk in the woods and swim. The best part is when the naked beauties pose holding the credits. Also with Gigi Darling. It's by the director of THE SMUT PEDDLER and the screenwriter of THE FLESH EATERS and WHO KILLED TEDDY BEAR - !?

GREAT MINDS THINK ALIKE: CALYPSO

These now rare Calypso features were released at the height of 50s rock and roll mania, also a time when top LP seller Harry Belafonte's "Banana Boat" went to #5. The directors all also made horror and sci fi movies. Calypso songs were also in ROCK BABY ROCK IT! (56), UNTAMED YOUTH (sung by Mamie Van Doren!), THE UNKNOWN TERROR (with Sir Lancelot), the British ROCK AROUND THE WORLD (with Lord Flea) - all 57, and SWEET BEAT (58). The next time several studios cashed in on the same musical trend it was the twist.

CALYPSO JOE (57) D/S Edward Dein, S Michael Dein, S Mildred Dein, P William F. Broidy

This one (from Allied Artists) has lots of calypso and some good dancing (by The Lester Horton Dancers). Stewardess Julie (Angie Dickinson, who looks wonderful in a slinky silver dress), has comic romantic complications with a rich Brazilian former boyfriend (Stephen Bekassy) and an egotistical TV commercial star (Edward Kemmer from SPACE PATROL). She makes stops in Rio and Trinidad and goes to nightclubs. Julie's hip talking friend, adviser and spy Joe (Herb Jeffries) sings in clubs, in an airport, and even on the plane, sometimes backed by The Calypsomaniacs (and with some wild sexy dancers). The best of his many numbers is "The Devil Is A Woman" with black nightclub dancer Lady T in a devil costume, and a pre-credit number with shouts of "Go! Go! Go!" Other songs are by Lord Flea and His Calypsonians (again), The Easy Riders (three white folk singers doing calypso standards), and The Duke Of Iron. Laurie Mitchell (QUEEN OF OUTER SPACE)

is the blonde NYC roommate. Jeffries, a singer with Duke Ellington and a 40s black cowboy movie star, was the son of an Irish mother and a dark skinned Latin father. He married stripper Tempest Storm!

BOP GIRL (GOES CALYPSO) (57) P/D Howard Koch, S Arnold Belgard, P Aubrey Schenck

It's rock (pop and even jazz) vs. calypso as Bob (Bobby Troup), a serious professor, takes notes and uses an applause meter at nightclubs, proving that "rock and roll is past its peak." He also falls for the sexy Jo (Judy Tyler dubbed by Marni Nixon), making his fiancée (Margo Woode) jealous. Tyler sings several numbers including "Rovin' Gal" with Johnny Olen's Bill Haley type rock band and "Calypso Boogie." The Goofers (a comic trio with a band) do one song while swinging upside-down and "Rock And Roll Until I Die" in coffins (!). The black acts are Lord Flea (the only real calypso singer here) who does several numbers with The Calypsonians, and R+B quartet The Titans who do the very impressive "It's So Hard To Laugh" (on Vita Records, owned by Korla Pandit!). The Mary Kaye Trio does "Fools Rush In" (she also plays guitar) and Judy Harriet sings "Hard Rock Candy Baby." During the credits Nino Tempo (from THE GIRL CAN'T HELP IT) and his band do a hot honkin' sax instrumental. Lucien Littlefield (ONE FRIGHTENED NIGHT) plays the older professor. Les Baxter provided the other music for the U.A. feature. Tyler (JAILHOUSE ROCK) died in a car accident just before the release.



CALYPSO HEAT WAVE (57) D Fred F. Sears, S David Chandler, P Sam Katzman

Variety headlines scream "Calypso sweeps nation!" and Calypso Johnny (Johnny Desmond) is a top singing idol. An over bearing cigar chomping jukebox gangster (Michael Granger) says "Rock and roll was last year!" as he takes over the Disco record company. His sexy untalented girlfriend (SATAN IN HIGH HEELS star Meg Myles) wants to record (an idea from THE GIRL CAN'T HELP IT) and Johnny hides out (and sings to former Little Rascal Darla Hood!) on his boat. The Hi-Los (a white vocal group with incredible voices), The Tarriers, a folk group with lead singer Alan Arkin (!), and The Treniers (also in THE GIRL CAN'T...) do two numbers each and R+B singer Maya Angelou does "Run Joe." Paul Langton owns Disco, Merry Anders is his press agent girlfriend and young Joel Grey is a short employee who dances. Also with Mac Niles And The Calypsonians, George Stone, DJ Dick Whittington (still on in L.A.), and Gil Perkins. Desmond (Giovanni Desimons) was a big band singer who had 18 post war solo hits. It's from Columbia.



KILLER HANDS

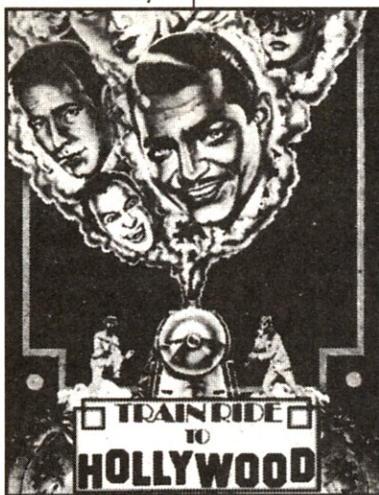
DEMONOID (MESSENGER OF DEATH) (Video Treasures, 79) P/D/S Alfredo Zacharias, S David Lee Fein

(MACABRA, LA MANO DEL DIABLO) In the opening flashback, KKK look hooded satanists in a cave chop the hand off of a writhing topless chained up woman. The cursed crawling hand goes on to take over the husband (Roy C. Jensen) of Jennifer (Samantha Eggar), then, as in THE HIDDEN, various other people. A boxing, hard drinking Irish war vet priest (Stuart Whitman) helps the determined Jennifer (who never acts scared or even very worried) battle the hand. A black cop yells "Cut off my hand or I'll kill you!" The (briefly unattached) hand (FX by Bob Burns) shoots a gun and a body bursts from a grave. With frequent visions of a demon, a flaming man, a mummy, Haji as a kidnapper, and a Wayne Newton marquee. The goofy action

shifts from a deep mine in Mexico to Las Vegas, then to L.A. and the soundtrack features some fuzz guitar. DEMONOID (now available from Luminous) was released here in 81, the year of Oliver Stone's THE HAND.

IDLE HANDS (Col., 99) D Rodman Flender, S Terri Hughes, Ron Milbauer, P Andrew Licht, Jeffrey A. Mueller, Suzanne & Jennifer Todd

In sort of an update of THE CRAWLING HAND mixed with the comedy of RETURN OF THE LIVING DEAD, Anton (Devon Sawa from THE BOYS' CLUB) is a small town teen who has been unknowingly killing people. When he cuts off his possessed hand, it kills on its own. Seth Green and Elden Henson are his stoner friends who return as zombies, one with a bottle jammed in his forehead and the other carrying his own head. Jessica Alba plays the cute motorcycle riding neighbor and Vivica A. Fox (INDEPENDENCE DAY, BOOTY CALL) searches for the killer in her RV. I think many reviewers hated this because the lead kids smoke pot whenever possible (just like real kids have been doing for over 30 years now), it was released after the last major school shootings, and Anton killing two corrupt cops is played as comedy. The Offspring do The Ramones' "I Wanna Be Sedated" at a costume party. With clips from GLEN OR GLENDA, Rob Zombie and Two Live Crew videos, and the old NYC Chiller Theatre intro. Fred Willard, Timothy Stack (from NIGHT STAND) and Joey Slotnik have small roles. The various rock artist soundtrack has music by Graeme Revell. It's a step up for the director of THE UNBORN and LEP-RECHAUN 2 and will probably be popular on tape.



rich model agency owner uncle (Scott Brady), but he's a gangster out to use them for deliveries. Ellie falls for a private eye (Steve Sander) and Myra helps drive their uncle's lonely wife (Lenore Stevens) to suicide ("I'm going to tell the whole world that you're a goddamn queer!"). As Myra becomes more deranged, the sisters take a case of money and end up on the run from hitmen Eddie (Alex Rocco) and Digger (Timothy Brown). It's set in El Paso. The dialog is mean and sarcastic, the score is interesting and the theme is by Sam Neely. Also with Casey Adams as a gun dealer, Christine Murray (from THE DEAN'S WIFE) and future TV stars Sharon Gless and Richard Geary. Mattson, later a soap opera regular, has topless scenes. This and Marks' DETROIT 9000 (PV #29) and CLASS OF 74 (PV #30) were all from the short lived General Films.

TRAIN RIDE TO HOLLYWOOD (Anchor Bay, 75) D Charles R. Rondeau, S Dan Gordon, P Gordan A. Webb

Bloodstone had 13 London label R+B chart hits (5 pop) during the 70s/80s but had been formed (in Kansas City) back in 62. This, their odd attempt at a musical comedy fantasy, was released by Tom (BILLY JACK) Laughlin. Harry Williams, the fat guy in "The Sinceres" is knocked out and dreams that he and his group are porters on a train filled with movie stars in some mixed up past. Gable (Jay Lawrence) and Leigh (Phyllis Davis) do

GONE WITH THE WIND scenes, Jay Robinson is Dracula, and Guy Marks is Bogart. The Brando GODFATHER becomes the WILD ONE Brando and kills passengers. (!?) Seven numbers are performed including lush ballads (featuring lead singer Charles McCormick) and 50s hits ("Yakety Yak" and "Sh-Boom"), the group tap dances and are in silent b/w comedy bits. At a train stop, a New Orleans style funeral song is performed, Harry does a James Brown type song and boxes with a gorilla and there's a song by some harem girls. With Michael Payne, Roberta Collins and Tracy Reed. The tape is letterboxed.

70s

A PLACE CALLED TODAY (Monterey, 72) D/S Don Schain, P Ralph T. Desiderio

(CITY IN FEAR) A black attorney (J. Herbert Kerr Jr.) runs for mayor as the city (L.A. ?) is hit by a series of radical terrorist bombings. A liberal activist (Lana Wood) helps with his campaign. Her TV news director boyfriend (Richard Smedley) is also the secret lover of a shameless blonde (Cheri Caffaro) who helps her rich father back the do nothing puppet mayor. Media manipulation, political corruption and the reasons for revolutionaries (a folk song is heard while we see slum scenes) are explored but this very cynical and reactionary movie has a multiple twist end. The intelligent understanding compassionate Afroed candidate is the one behind all the bombings and killings! And all the main characters die! Wood has topless scenes and Caffaro (as in her GINGER movies) is naked, bound and gagged and is raped.

Despite the exploitive elements, Schain (Caffaro's husband) forgot to make this fun to watch, filling it with endless speeches and political discussions and angry debates shot in the one person at a time DRAGNET TV style. It was rated X when first released by Avco Embassy. Also with Timothy Brown. 5' 2" Wood (Natalie's sister) is aka Svetlana Gurdin.

BONNIE'S KIDS (Alpha Blue, 73) D/S Arthur Marks, P Charles Stroud

In this hate filled drive-in film noir, Ellie (Tiffany Bolling), a waitress, and her younger sister Myra (Robin Mattson) flee after killing their scary, mean drunken would be rapist stepfather (Leo Gordon). They move into the ranch of their



BONNIE'S KIDS

THE RUNAWAYS (Regal, 75) D/S John Carr

(FUGITIVE LOVERS) Blue (Steven Oliver from MOTOR PSYCHO and THE

NAKED ZOO) is a kind hearted 70s hair truck driving pool cleaner who sings country ballads in a Sacramento bar. Tara (Sondra Currie from CLASS OF 74), a suicidal young red haired rich woman falls for him big time after he saves her life, so they take off on his motorcycle. Her corrupt political lobbyist husband Mr. Alexander (the tall and scary John Russell) sends out his team of goons, wiretappers and P.I.s and has her framed for possession. Blue turns to Tara's reclusive movie star friend (Virginia Mayo) for help. A nerdy fan (Roger Galloway) has romantic old Hollywood fantasy scenes featuring Mayo. This very obscure movie has memorable scenes with Juanita Moore confronting

Alexander about his racism and former child star Frankie Darrow (in his last role) as a drunk. With Doodles Weaver as a gas station attendant, Vince Barbi as "Grinder," Jeff Morrow, bikers, scenes in the State capitol building and an impossible Elvis style dubbed singing sequence. The soundtrack is songs by Marvin Cave and some "weird" experimental sounds. Currie is the older sister of twins Cherie and Marie Currie.

CURSE OF THE HEADLESS HORSEMAN (Alpha Blue, 71) D "John Kirkland"/Leonard Kirtman, P/S Ken Riche

A young doctor (Maryland Proctor) inherits an old west tourist town and brings along a gang of long hair bell bottom friends to help reopen it. A horseman car-

rying a bloody head turns out to be fake but it takes a while to find out who it was. The editing, lighting, sound, fight scenes and makeup are all very bad in this obscure oddity. During the flashbacks (told by the zombie look caretaker) of a shootout, long cords for the blood squibs are clearly visible (!). A narrator constantly explains things and repeats what we already know. With yodeling Jimmy Rogers style singer Lee Byers, pot smoking comedy improv, an LSD trip and OK cover versions of "You Ain't Goin' Nowhere," Donovan's "Colours" and "La Bamba." Claudio Dean is the girlfriend, Ultra Violet is a French tourist and

one guy resembles Victor Buono. Henning Schellerup was cinematographer. Kirtman (CAR-NIVAL OF BLOOD) is aka porn director Leon Gucci. Washington Irving's famous story was also filmed in 1922 (with Will Rogers), 58 (Mexico) and recently by Tim Burton.

HOT ICE (SW, 78) P/D/S Stephen Apostolof

Dyed blonde Patti Kelly and Michael Thayer (from the original ILSA) play international thieves who go to a ski lodge to rob the diamonds of "rock star Diamond Jim" (who kinda resembles an early 70s George Harrison). This boring attempt at a comedy is filled with stock snow sports footage (from the director's SNOW BUN-NYS perhaps?), three live musical segments (a three piece soft rock band with no drums), and silly hiding the lover in a closet style comedy. Besides a brief topless dance scene there is no nudity. Forman Shane is the overacting comic lodge owner and Teresa Parker is his cheating wife. Also with Ric Lutz and Rick Cassidy. Ed Wood Jr. was assistant director. Without Wood's twisted screenwriting talents and naked women, Apostolof/A. C. Stevens (PV #8) was lost (this was his last feature). Wood was fired from a small acting role and died shortly after production. The ending promises a sequel. (!)

CAN I DO IT TIL I NEED GLASSES (Media, 76) D I. Robert Levy, S Mike Price, P/S Mike Callie

This pathetic "sequel" to IF YOU DON'T STOP IT YOU'LL GO BLIND (also 76) runs a very long 73 mins. and plays like a series of local TV comedy skits. Gags deal with hillbillies, Jews, Indians, fake Orientals, gangsters, fairy tales, ugly women and a nudist colony, although there is precious little nudity shown. A running gag is a man jacking off to a Hustler issue on a bus. The human germs bit is copied (very badly) from Woody Allen's EVERYTHING YOU EVER WANT-ED... Most of the actors play multiple roles. They include Jeff Doucette (later a regular on NEWHART), big Vic Dunlap (in a record number of unfunny comedies), Patrick Wright, and a few seconds of both Uschi (probably from IF YOU DON'T...) and yes, Robin Williams in his film debut. Thank Charles Band for the (80s) video release. I pity the horny fools who paid to see this in theaters.

FOREIGN

KILLER TONGUE (APix, 95) D/S Alberto Sciamma, P Christopher Figg, Andres Vicente Gomez

(LA LENGUA ASESINA) In New Mexico Candy (Melinda Clarke, who narrates) poses as a nun after her thief in gold lame boyfriend (Jason Durr) is jailed. A meteor causes her tongue to grow, talk and of course, kill. The pathetic woman in a tight black rubber body suit tries to cut it off and hang herself with it. Her poodles become friendly guys in drag. Clarke, a brave American actress who had another strange extreme role in RETURN OF THE LIVING DEAD 3, is impressive and a few parts are disturbing and surreal as intended, but this Spanish/English production, influenced by better movies

by Peter Jackson and Robert Rodriguez, is to me an irritating mess. With pissing, farting, puking, lots of blood and a rape. Robert "Freddie" Englund plays a sadistic psycho prison guard with a bad wig and Doug "Pinhead" Bradley is a prisoner. The print has Spanish intertitles. The Spanish director made music videos in England. The music was composed by "Fangoria."

THE FABULOUS WORLD OF JULES VERNE (Englewood, 59) D/S Karel Zeman



KILLER TONGUE (Melinda Clarke)

(VYNALÉZ ZKAZY) This wonderful looking Czech fantasy is based on several Verne novels (including Deadly Invention and Face The Flags). It features Melies style special effects (including submarines, airships and a giant squid) mixing actors with 19th Century engravings and animation. The plot concerns the possibility of science ending the world. The Warner Brothers 61 US intro features Hugh Downs (who recently finally retired from 20/20). They also Anglicized the Czech actor names. Even if you've seen the feature check out this tape for THE MAGIC WORLD OF KAREL ZEMAN, an excellent British documentary short showing the kindly seeming Zeman at work and behind the scenes on this and his other features (BARON MUNCHHAUSEN and

JOURNEY TO THE BEGINNING OF TIME) plus scenes from his early shorts. The original US trailer is also included.

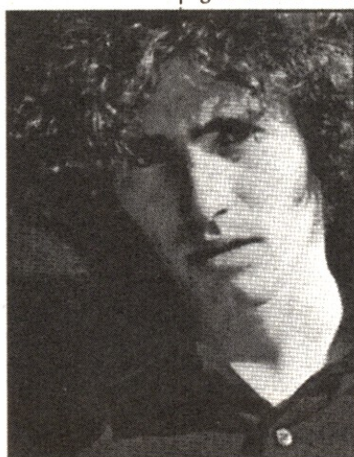
PASSION FEVER (SW, 66) D Nick Economon

In this pretty simple b/w Greek movie, young Yarkos (Pano Katteri) drives a convertible, wears black clothes and always scores with the ladies (and an underage school girl). He falls for blonde Mickel (Katarena Helmy) but insults, humiliates and hits her when he thinks she's still involved with an older man. Then the rejected school girl kills herself. Doris Wishman (as "Louis Silverman") added a few mismatched no-face nudity and sex scenes for the 69 U.S. adults only release. The music is over dramatic organ playing.

60s

THE CHRISTIAN LICORICE STORE (68) D James Frawley, P/S Floyd Mutrux, P Michael S. Laughlin

L. A. based Tennis star Franklin Cane (Beau Bridges, looking like Carl Wilson) goes on tour in Texas, freaks out during a match, sells out by doing commercials and becomes distant and confused. He also meets then loses a beautiful photographer (Maud Adams in her film debut). It's all pretty slow going and talk filled but has a neat ending. It was worth it for me just to see Tim Buckley singing "Pleasant Street" (where the title comes from). He even says one line (to Adams). Another underrated drug casualty singer (Tim Hardin) is heard on the soundtrack. Gilbert Roland plays Cane's former star player manager, Alan Arbus is her ex, director Jean Renoir (and his wife) play themselves and Babe Ruth is on TV. If you look you can also spot McLean Stevenson, Greg Mullavy, Gwen Wells, Talia Coppola, Barbara Leigh, and Anne Randall (HELL'S BLOODY DEVILS), and maybe even Monte Hellman, James B. Harris, Theodore J. Flicker, Larry Gelman, and Mike Medavoy at a party. National General released this (it's been on local TV stations cut) in 71, the year of Mutrux's DUSTY AND SWEETS McGEE.



Tim Buckley

GIRL IN TROUBLE (Sinister, 63) P/D/S "Lee Beale"/Brandon Chase, S Anthony Naylor

Blonde Judy Collins (!?) (Tammy Clarke) thinks "I want a taste of life" so she hitches from her small town down to New Orleans. Nearly every man is a pred-

ator, voyeur or rapist. She gets a room at a cheap old hotel where the helpful older Mona (Neiomi Salatiech) says "Real Addams Family ain't it?" and arranges for Judy (now "Jane Smith") to land jobs as a lingerie shop model (she has a topless changing scene) then a Bourbon St. stripper (with an incredible high hairdo). This interesting b/w shot on location regional drama sometimes has the feel and look of CARNIVAL OF SOULS. It's mostly told in voiceover flashbacks from an ambulance after a sleeping pill OD. The music is jazzy, Tempest Storm is seen on signs and the ending is surprisingly upbeat. A marquee for BARABBAS (61) shows that the screenwriter probably wouldn't have heard of folk singer Collins (her first LP was in 62). By the director of THREESOME (69).

THUNDER ALLEY (Gravedigger, 67) D Richard Rush, S Sy Salkowitz, P Burt Topper

In this slight and forgotten AIP release, Daytona 500 driver Tommy (Fabian) is suspended over a deadly accident and becomes an angry troubled thrill circus stunt driver. In a change of pace role, Annette Funicello plays the tough stunt driving daughter of the track's owner (Jan Murray). She even has a drunk scene. Psychedelic FX and many scenes of actual races (with crashes and fires) are used. With Warren Berlinger (nice guy driver who drinks too much), Diane McBain (Tommy's ex), Michael Mikler (bad rival), Stanley Adams (garage owner), Salli Sachse (THE TRIP) and Mary Hughes (a girlfriend of Jeff Beck). The Davie Allan and The Arrows music is excellent and the clean cut Band Without A Name are glimpsed playing at a wild booze dance party. Their end theme copies "Heart Full Of Soul." Rush followed this with the much more interesting PSYCH-OUT.

RARE ANIMATION

THE STRANGENESS (TWE, 80) P/D/S/edit/music Michael Hillman, P/S/FX Chris Huntly, Mark Sawicki

Seven mostly young characters (two are female) go deep inside a mine, talk, argue, and are killed off. Dan Lunham and blonde Terry Bealand star. An Aussie cowboy says the slimy tentacled animated monster they eventually encounter is "Straight from the pits of 'ell!" In the best scene, the creature kills (a doll version of) the company man who was greedily after gold. Some mutilated bodies are covered with maggots. The music is from a synth and everything is way too dark. Ernest Farino also worked on the FX. Parts were filmed at Newport Beach, CA.

MYSTERIOUS PLANET (Just For The Hell, 82) P/D/S Brett Piper

Many models of space ships are used in this very low budget semi-remake of THE MYSTERIOUS ISLAND. A woman (Paula Taupier) who makes her own ray guns, and sometimes uses two voices at once, leads a crew of three men and a monster head alien. They land on a beach, encounter a giant two headed snail and other animated creatures and a local mute girl (Marilyn Mullin) in a bikini, and battle attacking ships. Boyd Piper co-stars. Brett Piper also made RAIDERS OF THE LIVING DEAD (86), THEY BITE (89) and A NYMPHOID BARBARIAN... (90). See ad.

ENGLAND

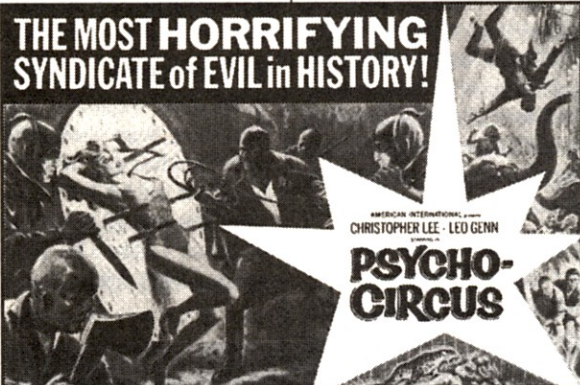
PERVIRELLA (Dionysus, 98) D/S Alex Chandon, P Josh Collins

This silly, very overlong theatrical slapstick fantasy sex comedy is not funny and is not sexy. Three witches watch as some characters travel around the world in flying toy cars on strings. A kidnapped baby magically becomes a dumb topless blonde (star "Emily Bouffante") with horns. With lesbian and orgy scenes, comic bloody decapitations, an underwater dream, masked ninjas, a dwarf, fake Orientals, Eileen Daly, Brit TV host Jonathon Ross as a priest, and the late David Warbeck as a mideastern King. Thee Headcoats do a comic surf song. Box 1975, Burbank, CA 91507.

CIRCUS OF FEAR (Alpha, 66) D John Moxey, P/S Harry Alan Towers



Everybody seems to have dark secrets at the winter quarters of the Barberini Circus in this convoluted mystery. The most suspicious of them all is tall lion tamer Gregor (Christopher Lee), always in a black head mask, supposedly due to his horrible scars. A Scotland Yard inspector (Leo Genn) shows up to investigate a London Tower Bridge murder/robbery. The fun English/German cast includes Heinz Drache (ringmaster out for vengeance), Skip Martin (blackmailing dwarf Mr. Big), Suzy Kendall (busy having an affair), Anthony Newlands (circus owner), Klaus Kinski (always lurking around with a dangling cigarette), Margaret Lee, Victor Maddern, and Eddi Ament. It was filmed partially at an actual circus. The



German language version (DER RATSEL DES SILBERNEN DREIECKS) was directed by Werner Jacobs. This print is color (the U.S. TV PSYCHO CIRCUS version is b/w) but is worn and flawed. The same year, Lee and Drache were also in Towers' THE BRIDES OF FU MANCHU with Tsai Chin (who has a bit part in CIRCUS).

RAZOR BLADE SMILE (APix, 98) P/D/S/edit Jake West, P Robert Mercer



RAZOR BLADE SMILE (Eileen Daly)

Lilith (Eileen Daly, who narrates) is a vampire in black leather who hangs out in a London goth club and uses a hit list to find and kill her victims. Some of this was shot cheap and flat like a TV soap opera but more imaginative flashbacks, nightmares, and visions use b/w, red tinting, slo motion, extreme closeups and Hong Kong style action. One standout fantasy sequence was obviously inspired by LAIR OF THE WHITE WORM and the excellent title sequence is like a horror version of classic James Bond movie credits. Also with some nudity, some humor and a surprise romantic ending. Christopher Adamson co-stars as a Masonic Illuminati leader, the late David Warbeck has a small role and part of "Bela Lugosi's Dead" by Bauhaus is heard. British readers might recognize (former porn actress) Daly as the model on Redemption Video covers. She's good for the part and interesting looking but has definitely had some surgery (face and body) to get that way (a scarier phenomenon than eternal blood suckers).

RECENT

VERY BAD THINGS (98) D/S Peter Berg, P Michael Schiffer

This extreme black comedy (the first movie directed by CHICAGO HOPE actor Berg) died at the box office, but was one of my favorite theatrical releases of recent years and has some of the most hilarious (anti) wedding scenes ever. We saw it at a Scranton, PA strip mall multiplex just before Christmas. Five suburban L.A. professionals get as high and drunk as possible for a wild loud music

bachelor party in a Vegas hotel. One guy (Jeremy Piven) accidentally kills a hooker (Oriental porn star Kobe Tai) during frantic sex in the bathroom. After another cover up murder, the devious real estate agent (Christian Slater) convinces the others to cut up and hide the bodies, then return home for the wedding as if nothing happened. When secrets leak out and more people die, the bride (Cameron Diaz) turns out to be more determined, devious, and deadly than any of the men. With Daniel Stern (the weak link of the coverup), Jon Favreau from *SWINGERS* (the groom), Jeanne Tripplehorn and Leland Orser. The shock ending has one of the best uses of computer FX I've seen. The score is by Stewart Copeland. *STAG* (97) was a more serious (but not better) variation of the same idea.

DISEMBODIED (Dead Alive, 99) D/S/music William Kersten

Connie (Anastasia Wollerton), a very pale young inventor in all black clothes moves into a decrepit basement hotel room. She "gives birth" to a lot of bloody pods that become potatoes with eyes. A bearded older scientist (George Randolph) who exclaims "Great Scott! Could I be having flashbacks?" kidnaps a brain she keeps in a jar. This surprising and sometimes surreal and funny movie includes outer space nightmares, flashbacks, and even some stop motion animated objects, but not much dialog. The director (who also composed the excellent soundtrack) has to be a fan of David Cronenberg movies, *ERASERHEAD*, *BASKET CASE*, *ASTRO ZOMBIES* and *THE SMUT PEDDLER!* There's also a friendly cheerful next door hooker (Hannah Neace) and a perverted wart faced manager who carries around a 16mm industrial film. With one exception, none of the small cast members look over maybe 25. It was filmed in Harbor City, CA.

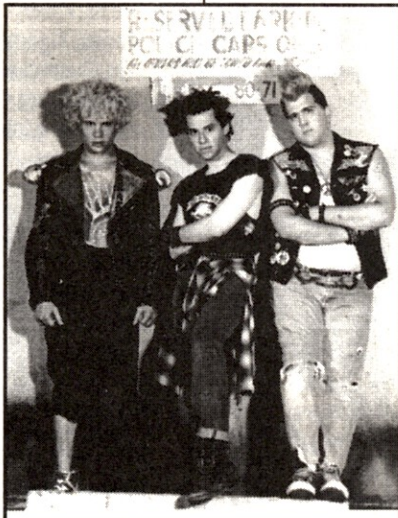
IN DREAMS (Dreamworks, 99) D/S Neil Jordan, S Bruce Robinson, P Stephen Wooley

This and the excellent shocking *BUTCHER BOY* (98) make two more box office disappointments in a row for the underappreciated Irish director of *INTERVIEW WITH A VAMPIRE*. Grimms Fairy Tales illustrator Claire (Annette Bening) is troubled by disturbing visions of crimes. Her little daughter is kidnapped after appearing in an elaborate Snow White play and Claire ends up suicidal in a padded room. She eventually escapes and confronts the insane killer (Robert Downey Jr.). A very magical and elaborate horror movie (based on a novel by Bari Wood), parts of *IN DREAMS* made me think of *THE TENANT*, *THE SHINING*, several Argento movies, and even *ALICE SWEET ALICE!* Incredible scenes of a whole town (including a church and a graveyard) flooded for a reservoir were filmed in a Mexican studio (where parts of *TITANIC* were shot). The rest was filmed in Mass. (where it's set), North Carolina, and Tennessee. Also with Jordan regular Stephen Rea (psychiatrist), Aidan Quinn (airline pilot husband) and Paul Guilfoyle (cop). Songs by Roy Orbison, The Righteous Brothers, Bread and The Andrews Sisters are heard.

OFFICE KILLER (Dimension, 96) D Cindy Sherman, S Elise MacAdam, Tom Kalin, P Christine Vachon, Pamela Koffler

Carol Kane (Latka's wife on *TAXI*) is usually cast in small comedy roles, but she makes a convincing psycho. Here she's Dorine, a hard working quiet "freaky little mouse" of a writer for a consumer magazine who calmly loses it after being demoted to part time freelance work. She kills several obnoxious co-workers (including Barbara Sukowa) and props up their bloody rotting bodies in chairs

at home to watch TV with her. She uses E-mail messages to help cover up her crimes. Flashbacks reveal that her late father (Eric Bogosian) had sexually abused her. Although played seriously this is a black comedy with some ghoulish surprises and clever plot twists. Jeanne Tripplehorn (who should be a bigger star) and Molly Ringwald are both good as the main co-workers and Michael Imperioli (*THE SOPRANOS*) is a computer expert. The director is a famous art photographer. The effective score (mostly strings) is by Evan (brother of John) Lurie. See *THE (MAFU) CAGE* (PV #21), also directed by a woman, for Kane in a similar role 20 years earlier. This played festivals then had a very brief delayed theatrical release.



DUDES

The Vandals play a cowboy song (the soundtrack was on MCA). Also with Lee Ving, Pamela Gidley, and John Densmore of The Doors. The director's next was *DECLINE OF WESTERN CIVILIZATION 2* (88). Her biggest hit was *WAYNE'S WORLD*.

BOYS NEXT DOOR (New World, 84) D Penelope Spheeris, S Glen Morgan, James Wong, P Keith Rubenstein, Sandy Howard

Roy (Maxwell Caulfield), a pissed off, muscular trailer trash teen and his only friend Bo (Charlie Sheen) graduate from high school, then drink while driving to L.A. to party before facing a future of factory work or military service. Roy leads the sometimes reluctant Bo on a harrassment and murder spree, targeting women, gays and minorities. Pretty much ignored when released, this



James Woods

ahead of its time feature was an accurate look at things to come. Characters watch violent Japanese anime and one victim says "In ten years you'll be illiterate unless you learn to use computers." *BEAVIS AND BUTT-HEAD* had to be influenced by the horrifying but often hilarious things Roy and Bo say. Caulfield and Sheen are both excellent. With Christopher McDonald and Hank Garrett as detectives, Patti D'Arbanville, and Moon Zappa. The soundtrack includes choice tracks by The Cramps (several), Iggy, Tex And The Horseheads and effective electronic music by George S. Clinton. It was made between the director's *SUBURBIA* (84) and *HOLLYWOOD VICE SQUAD* (86).

BLOODSUCKERS

JOHN CARPENTER'S VAMPIRES (Uni., 98) D John Carpenter, S Don Jakoby, P Sandy King

It's been years since I expected good movies from Carpenter and this vampire western isn't one of them. The macho, foul mouthed Jack Crow (overacting James Woods), leads his team of mercenary vampire hunters who like to party

MUSIC CLASSICS

(Vols. 1-10) (MPI, 98)

The box covers are generic and boring and the claim that these (aprox. 75 min.) comps are made up of 40s Soundies is only partially true, but the whole set runs over 12 hours and is a fascinating motherlode of historical b/w big band, swing, boogie, jazz and early R+B performances, both live and lip synched. The hundreds of clips (not listed on the boxes) are actually from many features, shorts, TV specials and Soundies, from the 30s through the 50s. Much of it is available elsewhere, but only the most serious completist collector would have it all. Nothing is arranged in any kind of order or by theme - it's just LOTS of (often rare and amazing) pre-rock music. Each clip has new subtitle intros. They seem to be accurate except for one or two glaring exceptions. The picture quality is very high, but collectors of Soundies (visual juke box shorts filmed from 41-46) will notice that the original credits have been edited out. Collectors will also notice that some musical features and shorts have been cut up and dispersed over several volumes. For instance, clips of Dizzy Gillespie from JIVIN' IN BE-BOP (PV #29), Slim Gaillard from O'VOUTIE O'ROONEY and Duke Ellington from SYMPHONY IN BLACK, are spread over several volumes.

Big stars with long careers appear on many vols. The great Duke Ellington is on every one but vol. 6, so you can pretty much trace about 30 years of his career. Count Basie, Louie Armstrong and Cab Calloway are also all on many volumes and it's all prime stuff. Most acts were strickly all black or white, but it's interesting to see that the bands of Benny Goodman and Gene Krupa were integrated in the 40s. Although most bands were all men (maybe with a female singer), there were all female bands too. Ina Ray Hutton is amazing doing "The Susie Q" (vol. 2) and "I'm 100 % For You" (vol. 5) with her all female band in the 30s.

Members of the Thelma White Orchestra sing (and scream) during "Hollywood Boogie" (vol. 1) and Rio Rita and her orchestra do several numbers including "Feed The Kitty" (vol. 5). Surprisingly one band that let female players in was Lawrence Welks - "Champagne Polka" (vol. 4). I like the big bands and most of them (Harry James, Artie Shaw, The Dorseys, Glen Miller, even Kay Kyser), along with the best band singers (including Sinatra and the wonderful Peggy Lee) are here but some of the less famous performers are more exciting.



Benny Goodman,
Cab Calloway
and Count Basie



To see just how out there even a white guy could be in the 40s' you need to experience Harry "The Hipster" Gibson doing "Piano Boogie Jump" (vol. 8) and a song named after himself (vol. 9). To see where rock and roll came from check out a young Joe Turner doing "Roll 'Em" (vol. 6) and "Low Down Dog" (vol. 8) with Meade Lux Lewis on piano. Billy Eckstein sounds a lot like Turner on "Lonesome Lover Blues" (vol. 1) and scat sings of "Rhythm In A Riff" (Vol.3). Freddie Slack plays boogie woogie piano on "Basin St. Blues" with The Will Bradley Orchestra (vol. 1). Jimmy Rushing sings the blues in "Take Me Back Baby" (vol. 7). The Delta Rhythm Boys mention "hep cats" during "Gimme Some Skin" (no, not the Stooges song) on vol. 8 and The Chanticleers do "Jumpin' Jack From Hackensack" (vol. 9). Some Soundies were very sexy (as were some later Scopitones) and look like clips from adults only movies. A good example is Francis Faye doing "Just A Gigolo" while three maids kneel and peep through a keyhole.

Some of my other favorite clips are of: Dorothy Dandridge doing "Cow Cow Boogie" (vol. 3) in a short cowgirl outfit. Eubie Blake and his band playing "Chinaboy" (vol. 8) in a giant pie and turning into skeletons (!). Billie Holiday singing "My Man" (vol. 7). Sam Butera blowing his sax on "Night Train" with Louis Prima (vol. 4). June Richmond doing "47th St. Jive" with Roy Milton's band (vol. 5). She sings "What's the plan Charlie Chan?," and mentions a "Fly chick." Nat "King" Cole watching himself on a Soundie machine as he does "Frim Fram Sauce" (vol. 8). Louis Jordan doing "G.I. Jive" while in uniform (vol. 5). Benny Goodman and his band (including Lionel Hampton, Gene Krupa and Harry James) doing "I've Got A Heartful Of Music" (vol. 5). Maurice Rocco, a black boogie woogie piano player, doing "Beat Me Daddy Eight To The Bar" in a Soundie with optical FX. Carol Stevens, a white jazz singer scating on TV while Coleman Hawkins plays (vol. 7).

These tapes made me appreciate Jack Teagarden, a New Orleans trad type jazz singer and even Ozzie Nelson! And there's The Dinning Sisters, Amos Milbourne, Les Paul, even Bob Hope singing in the 30s. It's hard to single out highlights with all these great clips and I'll probably have new favorites in the future. My fave this week though is Fats Waller doing "The Joint Is Jumpin'" (vol. 9) during a wild booze party in an apartment where you have to "check your weapons" at the door. See this and you'll never look at modern videos the same. The first two vols. came out in 91 and the rest are brand new. More and different Soundies (there were also country, classical, polka, novelty, even burlesque... ones) have been released by BMG (4 out of print volumes hosted by Leonard Maltin) and Something Weird (3 vols. including one with all sexy ones). Many 30s music shorts are now available from Kino and MCA released a four vol. SWING SET (from 40s/50s shorts). These and other comps will be reviewed in PV soon. The swing revival is pretty much a media scam at this point, but if it results in the release of more material like this I'm all for it. Call MPI at (800) -323-0442 to order MUSIC CLASSICS.

and are armed with crossbows and modern technology. Master vampire Valek (action movie star Thomas Ian Griffith) is after a magic cross, so he can take over the earth. We learn that the Catholic church is responsible for vampires (see STIGMATA for more interesting and believable Vatican conspiracies). With Daniel Baldwin, Sheryl Lee as a pathetic hooker victim, Maximilian Schell as a cardinal, Cary-Hiroyuki Tagawa and Gregory Sierra (from BARNEY MILLER). It takes place in New Mexico where it was filmed. Even the sometimes similar direct to video FROM DUSK TO DAWN 2 (PV #30) was more fun than this.

NEW YORK VAMPIRE (E.I., 98) P/D/S/edit Greg Lamberson, P Ed Walloga

(UNDYING LOVE) Angry, depressed, suicidal young Scott (long haired Tommy Sweeny) is bit by a smiling vampire/model (Julie Sweeny). The now white faced, raw meat eating Scott has to deal with a long haired rival vampire (Andrew Lee Barrett), the death of his girlfriend, and an older police detective who attacks saying "That's right, holy wata!" There's a subway scene but most of this tape (presented by Carl Morano and Eric Mache) is talk in apartments. With flashbacks and a rap song. The director made SLIME CITY ten years earlier.

VAMPIRE TIME TRAVELERS (Cinematrix, 97) D/S/edit/act Les Sekely, P Raymond Storti

A sorority house is run by the domineering house mother (Lynne Baker, the best looking of the many young female cast members). Students include Sam (J. J. Rodgers), the "sister of Buffy," a tall blonde guitar player (Kat Facchino, who has a shower scene), and a dorky tennis player (Ali Elk). A white faced valley girl vampire (Jillian Weisz) is given advice by (close-ups of the mouth of) her late vampire sister. A video (with nudity) is "Bite Her In The Butt." The odd comedy has b/w flashbacks and nightmares inside of flashbacks and nightmares, comic sound FX and some heavy metal music. 22647 Ventura Blvd. #352, Woodland Hills, CA 91364.

MORE RECENT

REVENOUS (20th, 99) D Antonia Bird, S Ted Griffin, P Adam Fields, David Heyman

In 1847, after barely surviving the Mexican American War, "hero" Capt Boyd (Guy Pearce from L.A. CONFIDENTIAL) is assigned to a remote former Spanish California mission, now a military outpost, during the winter. The Scottish Colquhoun (Robert Carlyle) suddenly arrives and tells a horrifying tale of cannibalism in a cave. The rest of this atmospheric, bloody historical horror movie is a battle for survival (a bit like Carpenter's THE THING) as characters become vampire like Wendigos. The acting (especially by Carlyle, also the latest Bond villain) is excellent and RAVENOUS has flashbacks, nightmares and political overtones. Also with Jeffrey Jones as the commander, Neal McDonough (fascist look blonde soldier), Shiela Tousey (Indian woman), David Arquette (her stoned lover), Jeremy Davies (priest), Stephen Spinella (doctor), John Spencer and Joseph Running Fox. It was shot in Mexico, The Czech Republic and Slovakia and is by the female director of PRIEST (94), also with Carlyle, and MAD LOVE (95) starring Drew Barrymore. The excellent unpredictable score is by Michael Nyman and Damon Albarn of Blur and KNB provided the FX.

LULU ON THE BRIDGE (Trimark, 98) D/S Paul Auster, P Peter Newman, Greg Johnson

After Izzy (Harvey Keitel), a New York jazz sax player, is shot during a gig (Izzy Lives! is the Post headline) he finds a magical floating glowing stone with unclear calming powers (on a dead body) then a new waitress/actress love

(Mira Sorvino). She lands the lead in a new film version of PANDORA'S BOX being directed in Dublin by a former movie star (Vanessa Redgrave) and he's beaten, kidnapped and mentally broken down by a relentless interrogator (Willem Dafoe). The Dafoe sequence is like an overlong theater improv session stuck in the middle. With Gina Gershon as Izzy's ex, Mandy Patinkin, Richard Edson, Lou Reed (as an actor who looks like Lou Reed!?) and Kevin Corrigan. Whoever did the casting worked overtime to round up odd faces. I don't want to give away the surprise ending but it sure is similar to the end of the recent hit SIXTH SENSE. The score is by Graeme Revell and the jazz is by John Lurie and The Lounge Lizards. LULU was shot in Manhattan and Dublin. The video box claims Keitel is a star of EYES WIDE SHUT.

APOCALYPSE BOP (E. I., 96) P/D/S Andrew Osborne, P Monique Sorgen

Suicidal Harvard dropout Zeke (Scott Von Doviak who looks like actor Steve Zahn) has visions of Felicia (Claire Harding) who plays guitar in the Boston subway. Various characters (football jocks, soldiers, skin-heads, gays, pot smokers...) interact and talk. Some scenes are b/w before the whole movie loses its color. Eventually Zeke is magically transported to a party at a mansion in the woods hosted by a big bearded "Satan like" ex-con who explains that "we're at the end of reality." A karaoke singer in drag becomes an actual (naked) woman and a crazed Marine starts killing people. The interesting, very 80s seeming SLACKER inspired (?) comedy was based on a play. The music is punk and new wave.

VIRUS (Universal, 99) D John Bruno, S Chuck Pfarrer, Dennis Feldman, P Gale Anne Hurd

The crew of a tugboat discover a huge technically advanced Russian ship in the S. Pacific during a typhoon and the hard drinking greedy thick headed captain (Donald Sutherland) claims it. The only survivor (Joanna Pacula) is terrified and an electric alien presence creates little mechanical bug monsters and grisly part human robots (created by Steve Johnson and Eric Allard and inspired by the creations of Mark Pauline perhaps?). Eventually the captain becomes a mutant part-machine killer. Jamie Lee Curtis (back in horror with this and the HALLOWEEN sequel) is a strong willed survivor. The small cast includes William Baldwin, Cliff Curtis (as a long haired tattooed Maori), Marshall Bell and Sherman Augustus. The script of this German/Japanese backed ALIEN clone (based on Pfarrer's Dark Horse comic) is confused and much of the action is in near total darkness. The first time director worked on John Cameron movies.

LOVE TO KILL (APix, 97) D James Bruce, S/act Rustam Branaman, S Monica Clemens, P Harel Goldstein, Bill Barnett

(THE GIRL GETS MOE) Moe (Tony Danza) and Franco (Branaman, from TERRIFIED) are wealthy from dealing illegal Asian firearms. Moe falls for Monica (Elizabeth Barondes from NOT OF THIS EARTH version 3), but during a night of (offscreen) lovemaking, Franco accidentally kills her sister (Amy Locane from CRY BABY) and hides the body. Louise Fletcher is the mother of the two cute sisters who like to shoot guns. The main characters in this odd black comedy by the director of HEADLESS BODY IN A TOPLESS BAR (96) act cheerful despite the shootouts, murders and talk about cancer, suicide, germ warfare, and AIDS insurance scams. With Michael Madsen as another gangster, James Russo as a corrupt cop in a neck brace, Richmond Arquette (who looks just like his brother David), Todd (DIFF'RENT STROKES) Bridges, and



RAVENOUS (Robert Carlyle)



LOVE TO KILL (Elizabeth Barondes)

PV

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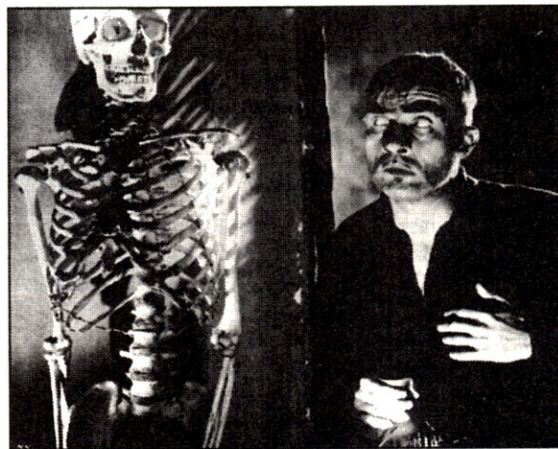
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BOOK REVIEWS



CINEFILES (Glittering Images, \$22 ppd.) Stefano Piselli, Roberto Guidotti, Riccardo Morrocchi

"Sadistic and Sadeian" Movies are covered in chronological order from FANTOMAS (1913) to WAX MASK (97). Many titles are older horror movies (MASK OF FU MANCHU, ISLAND OF LOST SOULS...), Luis Bunuel is the most mentioned director and appropriate features by Stroheim, Welles, Bava, Franco, Lynch and Cronenberg are here, along with some porn titles. Entries have photos, credits and review quotes (in the original languages). This smaller than usual (110 small pgs.) book has text in Italian and English.

FORGOTTEN HORRORS THE DEFINITIVE EDITION (Midnight Marquee, \$24 ppd) George E. Turner, Michael H. Price

First published way back in 1979, this influential book is available again in a nice new updated and explained softbound edition. It features new titles, pictures and rare advertisements, Bela, Dwight Frye and Anna May Wong on the cover and an intro from Mel Brooks. Even after 20 years of home video many of the low budget horror, sci fi, fantasy and adventure features (and some serials) from 1929 to 36 covered here in historical detail remain obscure. I hope to review more of them in the future, but some that have already been in these pages are KING OF THE KONGO, DRUMS OF JEOPARDY, THE THIRTEENTH GUEST, A SHRIEK IN THE NIGHT, DELUGE, CHLOE, DRUMS O'VOODOO, ONE FRIGHTENED NIGHT, LOVE WANGA, DEVIL MONSTER and REVOLT OF THE ZOMBIES. Turner died after this edition was finished. 9721 Brittainay Lane, Baltimore, MD 21234.

JOHN CARRADINE: THE FILMS (McFarland, \$65) Tom Weaver

After a fascinating biography (by Gregory William Mank) every film Carradine was in from TOLABLE DAVID (30) all the way to BURIED ALIVE 60 (!) years later has a section with credits, plot and comments. Review

excerpts are from newspapers, Variety, Castle Of Frankenstein, as well as Psychotronic. This excellent book is packed with information, interviews with people who worked with Carradine (including his sons) and rare stills. Many stories relate how eccentric, unique and talented the Shakespearean actor was. Most people seemed amazed at how he could remember so much dialog so easily and (in later years) how bad his arthritis was. Weaver gives as much space to the worst exploitation movies as classics like THE GRAPES OF WRATH and STAGECOACH. By the way, THE CARRADINES IN CONCERT may not have been released but it was screened publicly (I have an ad for it). Contributor Jack Gourlay (from Nebraska) is not on the cover but probably should be. I know from corresponding with him that he's a top expert on the whole Carradine family and this (390+ pg.) book probably wouldn't exist without his input.

JAPAN'S FAVORITE MON-STAR (ECW, \$19.95) Steve Ryfle

At 380+ pgs, this is probably the most thorough English language book on GODZILLA movies so far. Because Toho's notorious lawyers sued Fantagraphics Books out of existence last year over an unauthorized Godzilla book, this one has a big disclaimer on the cover. It also leaves the subject's name out of the title and only has (public domain) news photos of Godzilla inside. Besides that nonsense, there's a chapter on each movie up to the flop Tristar version and GODZILLA VS. DESTROYER ('99) and many interesting interviews with actors, directors and behind the scenes people. 2120 Queen St. #200, Toronto, Ontario, Canada M4E 1E2.

THE STOP MOTION FILMOGRAPHY (McFarland, \$110) Neil Pettigrew
Features that include stop motion FX each have an entry (with facts and opinions) in this heavy, giant (nearly 850 pg.) useful reference book. They go from THE ABYSS to the Soviet ZOLOTI KLYUCHIK. It's nice to see movies like NIGHT TRAIN TO TERROR, BASKET CASE, FROSTBITER, and NYMPHOID BARBARIAN IN DINOSAUR HELL here, along with KING KONG and the expected Harryhausen, Pal, Spielberg... titles. Although the author includes many foreign titles and obscure low budget American

ones, I think he still missed some direct to video ones and some others that used stock animated dinosaur footage. There are two full color photo sections and artists filmographies.

HOLLYWOOD HEX (Creation, \$19.95) Mikita Brotman

This "Illustrated History Of Cursed Movies" has lots of information on features including REBEL WITHOUT A CAUSE, POLTERGEIST, THE TWILIGHT ZONE, THE CROW, THE EXORCIST, and Polanski's ROSEMARY'S BABY and MacBETH. Other topics are the Manson murders, various actor deaths and suicides, on the set stuntman deaths, and killers who claimed to have been affected by movies. Jeffrey Dahmer was a fan of Brad Dourif's character in EXORCIST 3 and NATURAL BORN KILLERS seems to have been blamed for more crimes than any other movie. Although it will be compared to the Hollywood Babylon books, this British book seems to be both more accurate and is much



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EUROCINE (\$27) Laurent Aknin, Lucas Balbo, Christophe Bier

Anyone who collects Jesus Franco tapes has heard of the Eurocine company. This limited edition book (in French but with an English index) covers every Eurocine exploitation, sex, horror, adventure... production (from 59 to 91) along with rare photos and lots of ads. The international company often used stock shots to save money and filmed scenes in several versions (usually with more or less nudity or sex) for different markets. Some of the uncensored alternate scenes are shown. This also has interviews with directors (including Franco of course) and actors and an A-Z of Eurocine personalities. It's 200+ (softbound) pgs. Available from Merrill Aldrichieri at 78 Rue de la

Foolie-Regnault, 75011, Paris, France.

BLOOD AND BLACK LACE (DarkSide, £19.99) Adrian Luther-Smith
This "Definite Guide To Italian Sex And Horror Movies" by the editor of Darkside magazine is reviews with credits, foreign titles, and video, DVD, laser and soundtrack availability for titles from AMUCK! to THE YOUNG, THE EVIL AND THE SAVAGE. All your favorite Fulci, Argento and Bava titles are here along with many obscurities and even Antonioni's BLOW UP. Many also have photos or color poster, lobby card and video box art reproductions. Screenwriter Ernest Gastaldi (NEXT!) provided the intro and Lucas Balbo was a contributor. It's 150 high quality (softbound) pgs. From Stray Cat Box Publishing, 36, Liskeard, Cornwall PL14 4YT England.

FORBIDDEN FRUIT (Midnight Marquee, \$24 ppd) Felicia Feaster, Bret Wood
Here's a fascinating look at "The Golden Age Of The Exploitation Film," covering mostly the 30s and 40s. Nine chapters have themes like In The Beginning (silents), Social Climate, Sideshows and Skinshows and No More Make Believe (about documentaries, both real and faked). Some of the rare ads and photos for movies like THE DEVIL'S HARVEST, HIGH SCHOOL GIRL and MANIAC are priceless. An alphabetical filmography goes from ASSASSIN OF YOUTH to YOUTH AFLAME and some Timothy Farrell quotes are from PV. It's interesting that the authors cite David Lynch as being influenced by these controversial old "adults only" movies. Wood directed the docs. KINGDOM OF SHADOWS (PV #30) and LON CHANEY: BEHIND THE MASK (PV #22) and wrote Marijuana, Motherhood And Madness. (PV #28). Midnight Marquee has a whole line of interesting film books. See Forgotten Horrors for address.

VIDEO NASTIES (DarkSide, £16.99) Allan Bryce
75 movies that were first banned on tape in England back in 1984 are covered in this softbound book. The wraparound video box cover for each title (from ABSURD to ZOMBIE FLESH EATERS) is reproduced with credits and a review on the back. It's amusing to realize that the misguided attempts of some local censors years ago and media coverage resulted in some really bad, forgettable and harmless videos still being collected by fans. The oldest title is H. G. Lewis' BLOOD FEAST but most are from the 70s and early 80s. Many titles start with DON'T... or CANNIBAL... Some reviewed in PV issues are THE BOOGY MAN, EVILSPEAK, FIGHT FOR YOUR LIFE, I MISS YOU HUGS AND KISSES, KILLER NUN, NIGHTMARE MAKER, and TENEBRE. I think Tobe Hooper's DEATH TRAP is my favorite. See Blood And Black Lace (above) for address.

B-MOVIE HORRORS (Movie Club, \$14.95) John Thonen

If I had to pick an obscure low budget director who I'd like to see a whole book on I wouldn't immediately think of Baltimore's Don Dohler, but what the hell? Dohler, a former cartoonist and zine editor (Cinemagic), made five features from THE ALIEN FACTOR (77), which made the cover of Famous Monsters, to BLOOD MASSACRE (PV #12) ten years later. He and his actors (including George Stover, also in some John Waters movies) are interviewed and each feature covered has production and distribution info and behind the scenes shots. I like the 42nd St. marquee pairing ALIEN FACTOR with FIVE ANGRY WOMEN. His GALAXY INVADER is now available from Englewood by the way. 4504 Hershey Way, Baltimore, MD 21236.

BIZARRISM (Headpress, \$19.95) Chris Mikul

Some of the many topics covered in this look at "Strange Lives, Cults, and Celebrated Lunacy" are Mormons, Freud, the Pope, UFO's, witches, killers, prophets, the "Lobster Boy," and (real) lesbian vampires. My fave chapters are on producer Joe Meek and singer Slim Gaillard, star of O'VOUTIE O'ROONEY. It's 158 softbound pgs. See Zines (Headpress) for address.

JOHN WOO: THE FILMS (McFarland, \$49) Kenneth E. Hall

The career of famous Hong Kong action director Woo is examined from THE YOUNG DRAGONS (73) to the recent FACE/OFF and BLACK JACK, along with his most famous titles (THE KILLER and HARD BOILED). Chapters look at his influences (directors like Peckinpah, Leone and Kurosawa) and inspirations and editing style. The author visited Woo on the Canadian set of ONCE A THIEF for interviews. It's 240 + pgs.

BANDSTAND THE UNTOLD STORY (Cornucopia) Stanley J. Blitz

I love heartfelt, obsessive and well researched but awkwardly written and edited "hidden history" books like this. The author attempts to resurrect the good name of Philadelphia DJ Bob Horn. He was the creator and original (52 - 56) host of BANDSTAND before scandal forced him out, Dick Clark was brought in and the dance show became a national phenomenon. Blitz tries to show that Horn

was a rock and roll pioneer like Alan Freed. Guests Frankie Laine, Tony Bennett, Rosemary Clooney, Johnny Ray, Pearl Bailey, Les Paul, and Perry Como were all talented hitmakers but none were exactly rock. Bill Haley And The Comets, The Crewcuts and Pat Boone were on too. The biggest dance craze that started on the show was "The Bunny Hop." The author is more successful in showing that Horn's show was integrated and that he was probably set up for DWI and morals charges ("more devastating than Watergate"). After being "tarred, feathered and run out of Philadelphia," Horn died (at age 50) of a heart attack in Texas (where he was working as an ad salesman for Gordon McClendon stations). Philly DJ friend Jerry Blavat paid for his funeral. I found this for \$4.98 on a remainder table at Ocean City Beach, New Jersey.

JACK THE RIPPER (McFarland, \$29.95) Gary Coville, Patrick Lucanio

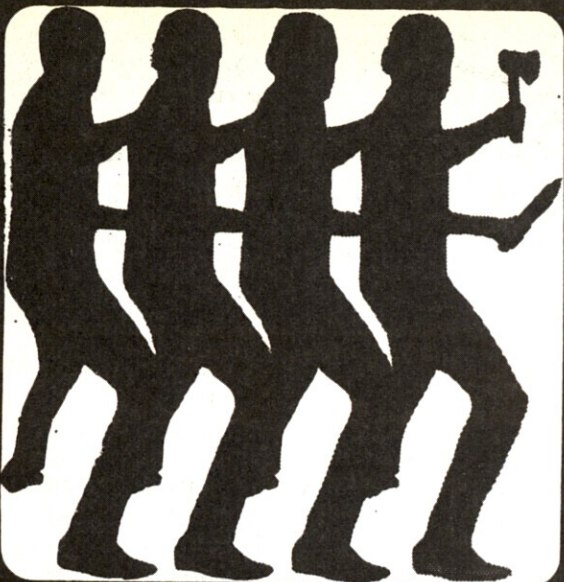
Films, radio programs, TV shows (THRILLER, STAR TREK, TWILIGHT ZONE, AVENGERS...) and books inspired by, about or with Jack The Ripper are covered in this very thorough book. John Carradine is here in Ulmer's BLUEBEARD and also as a similar killer in an episode of THE GREEN HORNET. The authors discuss the continued media fascination with the 19th Century killer and "Ripperologists." Many of the illos are frame blow ups and there's even a shot of the grave

of a victim. It's 194 pgs.

WE ALSO RECEIVED: GLAMOUR GIRLS THE ILLUSTRATED ENCYCLOPEDIA (St. Martins' \$19.95) by Steve Sullivan, is a new mass market version of the self published Glamour Girls Of The Century (PV #27), featuring the top 1000 sexy actresses, models and strippers. THE BLAIR WITCH PROJECT (Onyx, \$12.95) by D. A. Stern, is a carefully faked book about the "facts" behind the world's most profitable home video. Some of the books reviewed here might be available from See/Hear (212) 982-6968. McFarland is at (800) 253-2187. Ask for their book catalog.



Pat Boone on BANDSTAND



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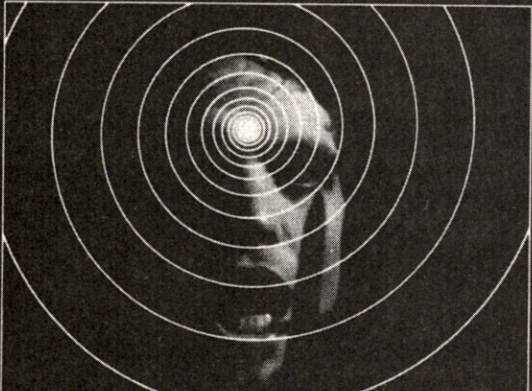
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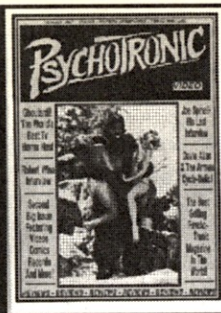
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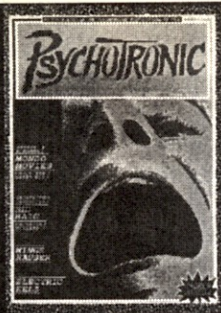
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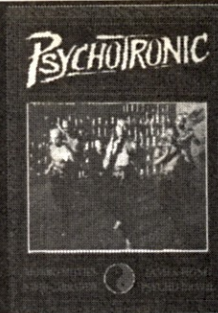
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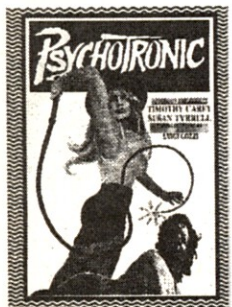
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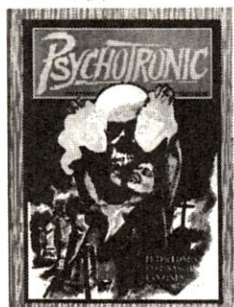
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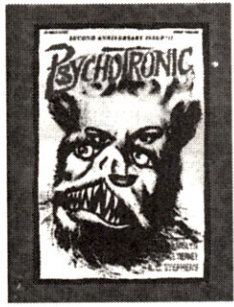
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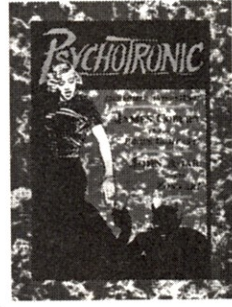
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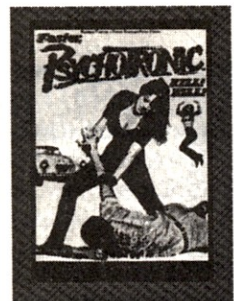
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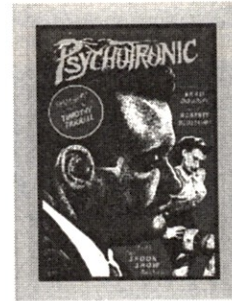
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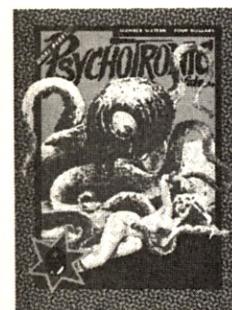
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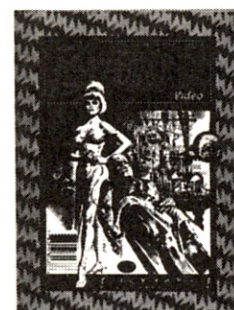
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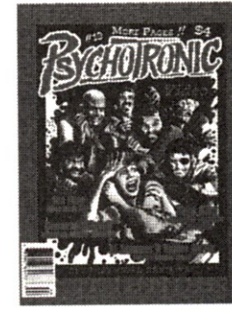
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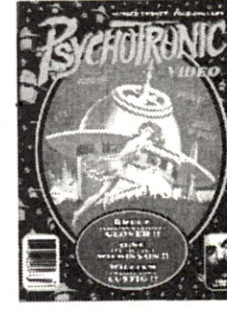
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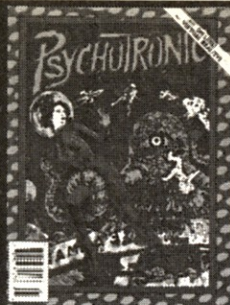
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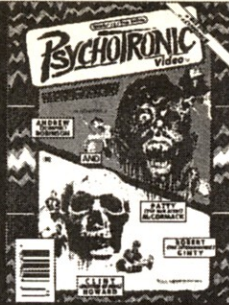
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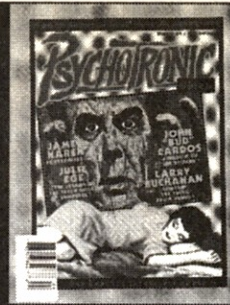
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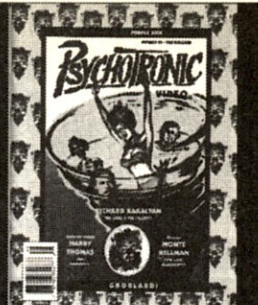
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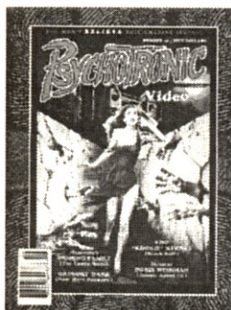
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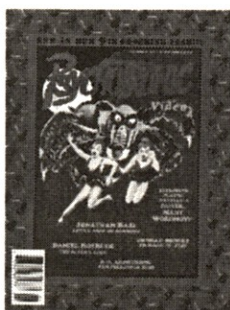
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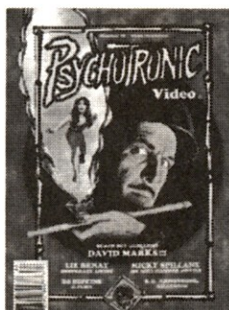
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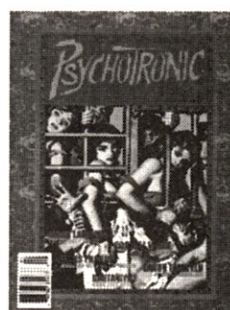
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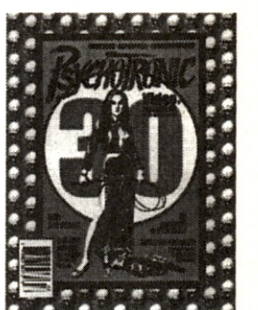
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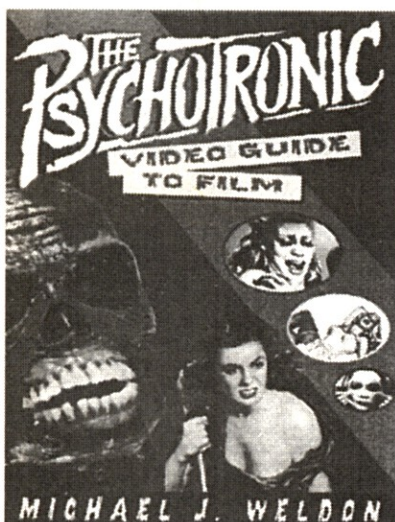
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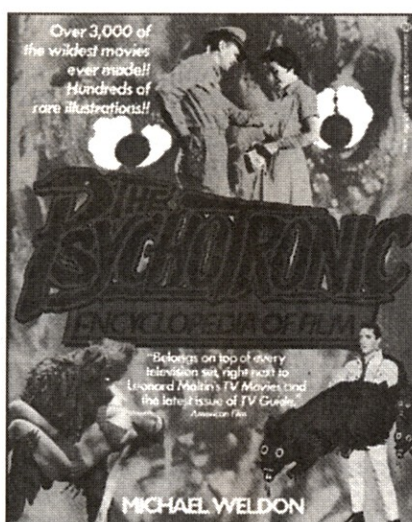
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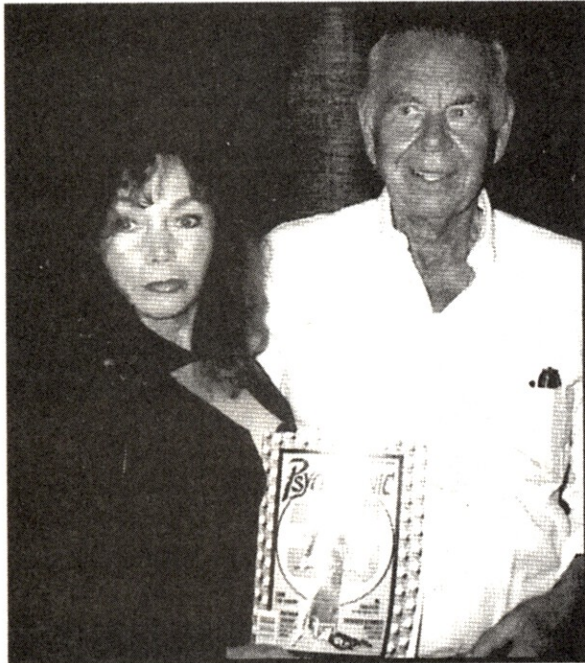
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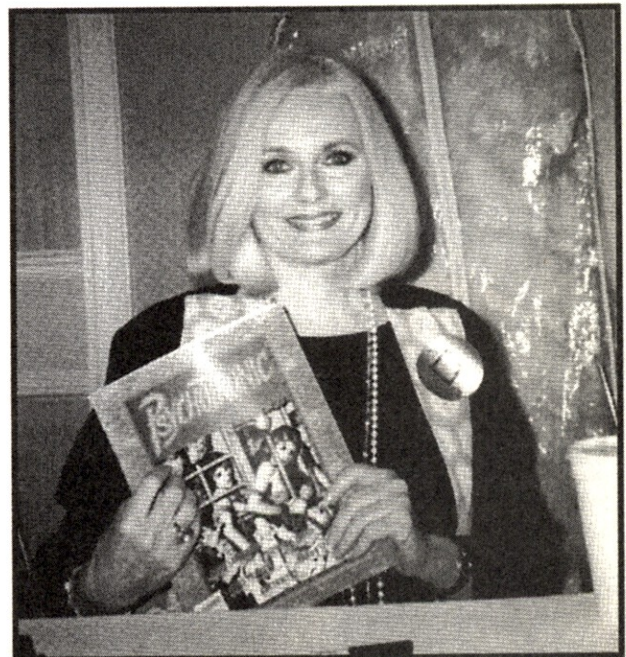
HAJI and RUSS MEYER!



DENISE DUFF (SUBSPECIES sequels)



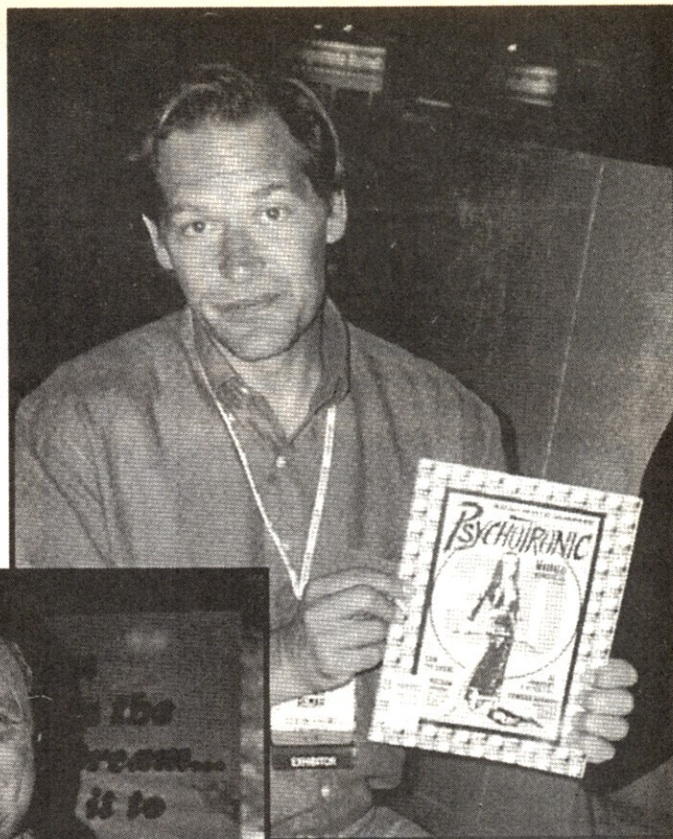
ANN SAVAGE (DETOUR!)



CELESTE YARNELL (THE VELVET VAMPIRE)



COLLEEN GRAY
(NIGHTMARE ALLEY,
THE KILLING...)



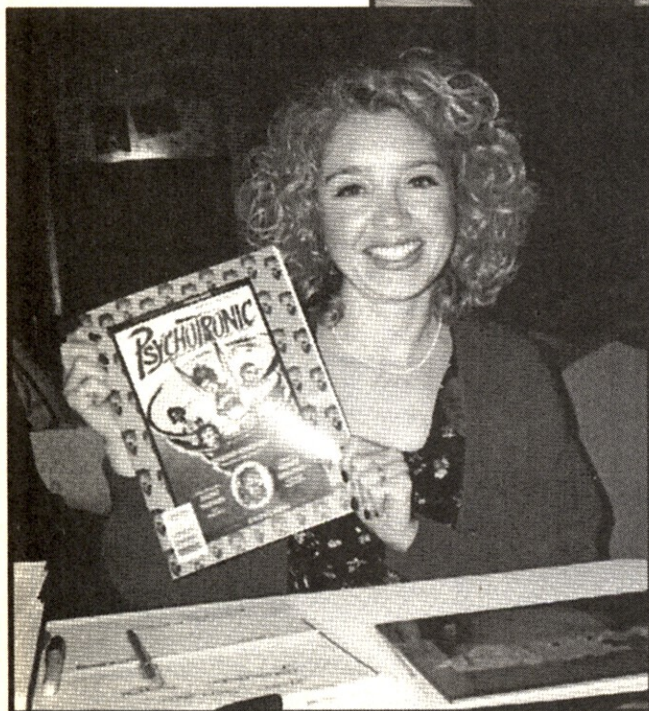
JAMES REMAR (THE WARRIORS)

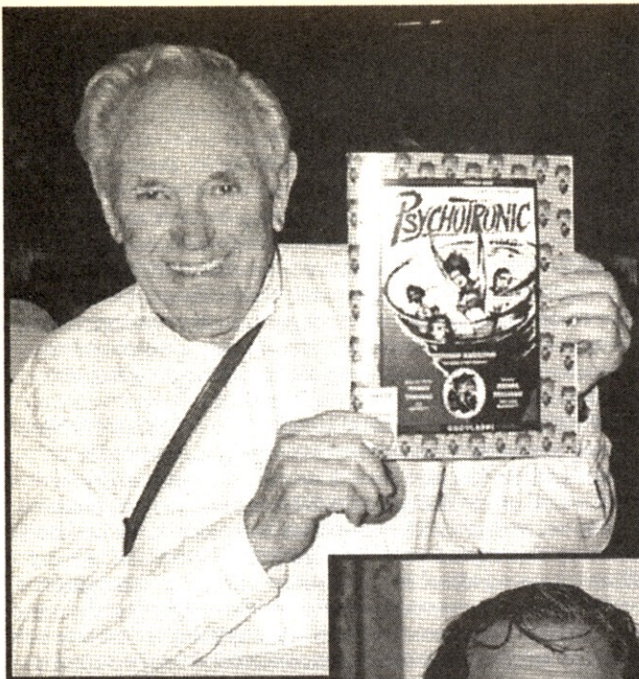


TOM LAUGHLIN
(BILLY JACK!)

MICHELLE STACY
(LOGAN'S RUN, AIRPLANE)

CAMILLE KEATON (I SPIT ON
YOUR GRAVE)

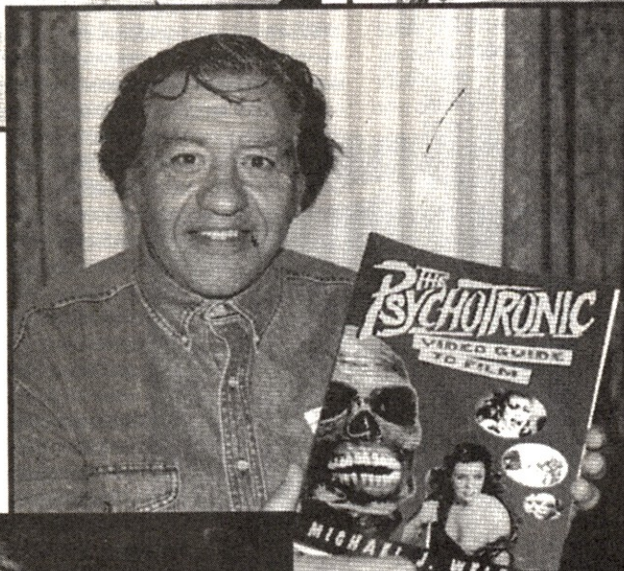




GEORGE WALLACE
(COMMANDO CODY)

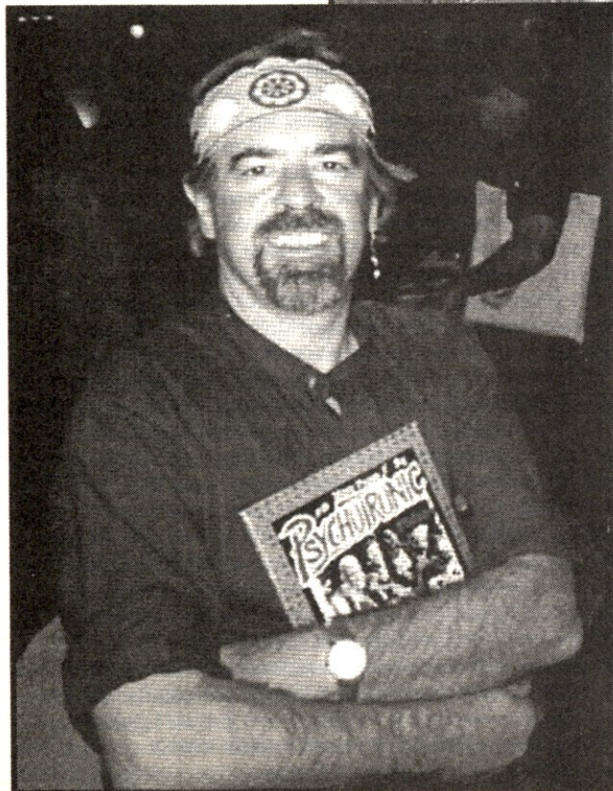


KYRA SCHON (Little
Karen in NIGHT OF THE
LIVING DEAD)



BASIL GOGOS
(Famous Monsters
cover artist)

GLEN CORNICK
(Jethro Tull)



MARILYN CHAMBERS

THE DAMNED AND THE DEMENTED!

By ART BLACK

Let's hear it for the silents. Silent films are enjoying a welcome renaissance these days, thanks to companies like Kino and Milestone. **RUNNIN' WILD** (Kino) is a four-tape set devoted to Clara Bow, the original cinema sexpot and poster girl for liberated flappers. Her best known film, **IT**, is a contrived but thoroughly charming tale of a jazz kitten angling to land a rich hubby. **THE PLASTIC AGE** depicts her as a wild girl and bad influence on fine, upstanding college lad Hugh, who winds up boozing and dancing the nights away in prohibition dives. **PARISIAN LOVE**, my fave of the batch, offers Clara a role as a *truly* bad gal, a tough floozy running with a gang of crooks and setting out to marry and humiliate a wealthy stranger. Long considered a lost film, it's hugely melodramatic and overacted, and the terrific beginning winds down to a rather lame ending. Nonetheless it's a great role for the little vixen and a tasty slice of uninhibited early Hollywood... Milestone's series **SWEETHEART: THE FILMS OF MARY PICKFORD** includes what is arguably the most famous film by the former Gladys Louise Smith: **SPARROWS**, an early masterpiece of Dickensian dread. In a secluded southern swamp, orphan Mary and a group of abandoned children are mistreated by the evil Mr. Grimes and his equally wicked family—distinct forerunners of the Texas Chainsaw clan. When Grimes decides to kill a newly kidnapped baby, the orphans escape into the swamp, only to contend with quicksand, alligators, a vicious dog and pursuers with guns. Great performances, brilliant storytelling, accomplished emotional manipulation through image alone, with excellent print quality. Even Jesus makes a cameo appearance, showing up to gently carry off a sick little baby. **Aw. TESS OF THE STORM COUNTRY** stars Mary as an impoverished slum child, albeit a particularly feisty (and immature) one. Wickedness surrounds her, dad is framed for murder, a hairy neighbor wants her chastity, the nasty landowner wants everyone evicted, and Mary loses her lover and tarnishes her reputation by pretending to be the owner of a baby born out of wedlock. A 1922 remake of her own 1914 film, it's a star turn for Mary, but the weakest print of the series. In **STELLA MARIS**, she takes an even meatier acting challenge, playing two very different (but equally put-upon) characters: an innocent orphan adopted by a wicked alcoholic/drug addict to work as a free servant, and a desperately naïve, crippled beauty. The two meet briefly in splitscreen, before one must sacrifice for the benefit of the other. All of the tapes feature extras, including rare shorts and home movies of Mary clowning around with her partners in United Artists, Charlie Chaplin and her occasional husband, Douglas Fairbanks.

Fairbanks features prominently among Kino's debut DVD releases. **THE THREE MUSKETEERS** from 1921 is an epic in every sense, with lavish sets and costumes and delightfully smart writing. Doug plays D'Artagnan, the starry-eyed and spectacularly athletic lothario who buckles his swash from France to England and back again to save the queen's honor. **ROBIN HOOD** from one year later is bigger and better in every way, from its extravagant sets to its hundreds of costumed extras to its heinously villainous villains. Half the film is backstory, with Doug a nobleman who is "afraid of women" and hastens to join the heroic crusaders. In the second half he and his merry men wreak havoc among the evil rulers persecuting the poor while the king's crusaders are away. Exciting, amusing, terrifically directed and hugely entertaining, the film offers action and stunts performed with the casual grace that made Doug one of THE great action heroes and a role model for Jackie Chan. **THE BLACK PIRATE** from 1926 is the biggest and best of the batch. Plenty of action and dexterous stunts, with surprisingly sophisticated visual flair—filmed in technicolor so the blood of pirate victims flows bright red. A rousing adventure brimming with pirate clichés, it's unafraid to get nasty. Brutal violence occurs just offscreen, or is slyly suggested, and once again an innocent lady's womanhood is at stake. Doug also shows up as detective "Coke Ennyday" in **THE MYSTERY OF THE LEAPING FISH** on the vastly amusing **DRUG PROPAGANDA AND SATIRE COMPILATION** (HA/VHS)

available from archivist label Hollywood's Attic. In a story that must have been a puzzle to middle America, Holmes parody Ennyday is constantly shooting up, then suddenly beaming with energy. Intertitles flash past in an eyeblink, carrying messages like, "Japs on the leaping fish! Get the cans! At last a clue!" The villain lusts after a gal named "Inane—the little fish blower." Finally Ennyday trounces the baddies in their den (the Sum Hop Laundry) by drugging them. In a coda, Fairbanks as Fairbanks is advised to stick to acting and give up on scenario writing. Also on the tape are a hilarious cautionary documentary by the inimitable Dwain Esper; chapter one ("The Weed of Death") of a western serial about dope smoking cowboys starring Yakima Canutt (coming next week: "Yakima Turns Dope Fiend!"); and a clearly abridged "public service" short that begins with a droning narrator spewing Ed Woodian monologue before dissolving to a party where loose women are induced to try some wacky tobacco. They immediately shed their clothing for a romp in the surf, and before you can say buddy-up, one is drowned.

WITCHCRAFT THROUGH THE AGES began life in 1922 as a silent film, but like any randy corpse has refused to lay down and keep quiet. Directed by Benjamin Christensen (who plays Satan), it was the most expensive Scandinavian film of its era and was conceived as a sort of mondo satano brew of torture, cannibalism, nudity, lust, demons, and S&M, complete with stop-motion animation and backwards filming. The misguided foibles of man are traced from witchhunts to the inquisition to psychiatric maladies of the 1920s. The film is available in various versions of various lengths and was in fact just screened by MOMA in two different configurations during a Benjamin Christensen series; the tape offered by Hollywood's Attic is the 1:17 cut from 1967 including a discordant jazz score with Jean-Luc Ponty on violin and deadpan narration by none other than William Burroughs... A continent or two away, vehement anti-narrativist Dziga Vertov proposed a very different mode of mondo for silent celluloid, and **KINO-EYE** (Kino/VHS) from 1924 is an example of his idiosyncratic approach. Not quite as audacious or successful as his **MAN WITH A MOVIE CAMERA** (also available from Kino), it comprises a series of tenuously-related documentary shorts manipulated into something wholly new, including backward sequences (meat is unprocessed, unviscerated, unskinned and unkillable to become a bull), and silhouette animation. One year later, Sergei Eisenstein made his feature debut with **STRIKE** (Kino/VHS), a masterwork of composition, montage, editing and imagery. Heavy-handed and didactic, it is nonetheless an exciting tale of a violent strike met by equally violent reprisals. Filmed in six chapters, it slows down slightly in the middle third but is a truly arresting and highly entertaining work.



Clara Bow

Alexander Dovzhenko's **ARSENAL** (Kino/VHS) from 1928 tackles a similar story in a less rousing manner. Poor, sad, dejected and beaten Bolsheviks revolt in Kiev. More freeform and experimental than Eisenstein's film, it relies more on emotionally charged montage and largely dispenses with narrative storytelling. Vsevolod Pudovkin's **STORM OVER ASIA** (Image/DVD) from the same year embraces its epic narrative wholeheartedly, more in the manner of a western film, but with marvelous imagery and technique and a revolutionary socialist moral slant. After enduring hardships and violence at the hands of occupying foreigners, a crude and unsophisticated descendant of Genghis Khan is manipulated by the decadent ruling class into becoming a figurehead for their elitist regime. That is, until he balks at their puppetry and incites the peasantry to revolt. Brilliantly photographed and acted, it's a real treasure. **AELITA** (Image/DVD) from 1924 is a big-budget Russian fantasy. As socialist sci-fi it's naturally closer to the German silents than anything contemporaneous America had to offer. The main story is a tepid domestic drama, interspersed with a dream of Mars that looks like **METROPOLIS** via **CALIGARI**. Kind of slow going until the last half hour when the protagonists liftoff (no, that's not a character's name) and head to the Red planet. There they lead a socialist revolution among the downtrodden workers, providing some nifty eye candy. Entertaining and decidedly different.

WHITE ZOMBIE (Roan) was one of the first films I bought on VHS, and now that it's out on DVD, I've been delighting in the difference between the washed-out, cropped, and choppy tape copy and the pristine new digital version. Made in 1932, it's a vividly expressionistic throwback to the silents, its strongest scenes containing little or no dialogue. Made in 11 days (flubbed lines made it into the finished film) on sets borrowed from Universal's **FRANKENSTEIN** and **DRACULA**, it's filled with richly atmospheric shots of castles and graveyards, lonely cliffs and violated tombs. Terrific stuff. The DVD includes commentary, a trailer, and rare TV clips of Lugosi inter-views... James Whale's 1932 version of **THE OLD DARK HOUSE** was long considered a lost classic. When it was finally found (by director Curtis Harrington), it turned

out to be even better than its reputation. Witty and playful, it works as both a time-capsule early thriller with a great ensemble cast (including Karloff and Charles Laughton) and as genre self-parody. Kino's DVD release includes an interview with Harrington and separate commentary tracks by Whale biographer James Curtis (a treasure-trove of production facts who also wrote the insightful liner notes) and cast-member Gloria Stuart... PRC's **THE BRUTE MAN** (Image/DVD) is an entertaining and moody 1946 B thriller elevated to cult status by Rondo Hatton's performance as the title character. It's one of my guilty pleasures; the poster's been hanging in my apartment for years... For a great 1950s horror double bill, try Roan's two-sided disc of **INDESTRUCTIBLE MAN** and **THE AMAZING TRANSPARENT MAN**. The former, from 1955, stars Lon Chaney, Jr. as an executed criminal accidentally brought back from the dead and granted superior strength. While a dedicated cop narrates in Dragnet fashion (and romances Lon's gal), Lon sets about getting his revenge on the gang who double-crossed him. Good chase-through-the-storm-sewer ending and hey, it's instructional to boot: I didn't know that identical twins had identical fingerprints. **TRANSPARENT MAN** from 1959 is one of Ed Ulmer's tight little Poverty Row wonders. A criminal is busted out of jail to partake in an experiment that naturally doesn't work out quite as planned. Then the double-crosses begin. Fast-paced, highly entertaining, and less than an hour long. **TERROR IS A MAN** (Image/DVD) is the 1959 film that established Eddie Romero and Filipino horror. Basically a scaled-back rewrite of **ISLAND OF DOCTOR MOREAU**, it tells the tender love story of an aloof doctor, his tormented creature, a shipwrecked houseguest and the girl they all love. *SEE* buxom blonde Greta Thysson in bathing suit and pointy bras, cuckolding her husband while the beast prowls the jungle. *HEAR* the warning buzzer alerting you to avert your eyes as the doctor slices into his patient. *EXPERIENCE* smoldering animal passion (hubba hubba). Nicely paced with moody visuals and sparse music, it's quite an entertaining little nugget. **CURSE OF THE VOODOO** from 1965 tells the tale of a great white hunter whose life begins to crumble after he kills a lion. Wounded in the hunt, he suffers from an infected arm and succumbs to alcoholism as his marriage crumbles. Is he really being stalked back in London, or are these merely dreams, hallucinations, waking nightmares? Doesn't matter. To break out of his funk, he travels back to Africa and kills a black native he deems responsible. Politically correct entertainment. The chapter stops on Elite's DVD are off by one number.

BRUTE FORCE (Image/DVD) is my choice as the best prison film ever made. Stunningly photographed, terrifically written and acted and relentlessly grim, it's a timeless gem of noirish existentialism. **THE GREAT ST. LOUIS BANK ROBBERY** from 1958 isn't noir exactly, although it adopts noir themes and imagery briefly toward the end. Based on a real event (and taking place at actual locations), it's a terrific crime story that's more concerned with the relationships and psychological depth of the characters than the mechanics of the robbery. Steve McQueen, in an early starring role, is the inexperienced wheelman for a gang led by a fiercely misogynistic (read: homosexual) criminal. The gang crumbles into recriminations and hatred long before the doomed crime occurs nearly an hour-and-a-quarter into the hour-and-a-half film. A little-known gem, beautifully resurrected for DVD by the Roan Group. If you don't recognize the name, Cary Roan established a reputation for releasing, among other things, impeccably presented laserdisc versions of classic Italian horror and suspense films. Unfortunately, fanboys took to pestering the good Mr. Roan over perceived slights (e.g., he released director's cuts that sometimes ran *shorter* than the bastardized domestic prints), and he has since abandoned giallo—and its audience—in favor of Hollywood's riches. Paired on one Roan DVD are **NANCY DREW...REPORTER** and **THE KENNEL MURDER CASE**, the fifth film to feature detective Philo Vance. Made in 1933, it's one of the best mysteries of its era, fast-paced and intelligent, with a finely constructed plot and top-notch direction by Michael Curtiz. The stellar cast includes William Powell as Vance and Mary Astor among the cast of suspects, along with a sneaky, thieving Chinese cook... A Chinese is the hero and star of Roan's **MR. WONG COLLECTION**, although in five of the six pictures the role went to the very Caucasian Boris Karloff. The popularity of horror films had slumped by 1938, when the first of these pictures was made, and Monogram signed Karloff (who had recently played a Chinese in **WEST OF SHANGHAI**) to compete with Fox's Mr. Moto and Charlie Chan series—the latter of which had featured Karloff in a guest role. Horror films rebounded in 1939 and Monogram found themselves with a hot commodity in Karloff, whose contract ended with the fifth film. Key Luke starred in the last Wong film in 1940, but without Karloff the series was canceled. Roan has compiled all 6 films onto two DVDs; I'm still making my way through the set, and enjoying it immensely. Karloff also guests as "Gruesome," the

revived corpse in the last film of Roan's **DICK TRACY COLLECTION**. All four live-action RKO pictures from 1945-47 have been compiled onto two DVDs, with Morgan Conway playing the character as a block of wood in the first two; Ralph Byrd, who had played the character in several Republic serials, took over for the others. The stories are solid, surprisingly well-directed B thrillers, despite the often cartoonish acting.

If James M. Cain had grown up speaking Mandarin, he might've written **JU DOU** (Artisan/DVD) a few decades earlier, with its smoldering sexuality and crimes in the name of lust. And someone a lot less talented than Zhang Yimou would've brought it to the screen. Former cinematographer Zhang had an eye second to none for color and composition. Like the best silent filmmakers, he constructed a tale in pure image, sprinkling symbolism like spice overtop. I put this in the past tense because the last thing I saw by him, **KEEP COOL**, was virtually a Wong Kar Wai homage, and not a particularly good one. Word of mouth on his other recent films is similarly less than remarkable. Wong Kar Wai himself is a director whose work certainly merits DVD, and **FALLEN ANGELS** is an audacious visual treat, constantly trying to top itself in neon psychedelic overdrive. Film snobs who "discovered" Wong via **CHUNGKING EXPRESS** were quick to dismiss this as a knockoff. Fucking idiots. It's probably WKW's most playful, most fun film. Whereas **HAPPY TOGETHER** is probably his most visually arresting. A bit frustrating if you think movies should have, like, stories, but absolutely incredible as a purely visual, purely visceral series of interconnected incidents. Unfortunately both Kino discs are no-frills, with non-programmable subs and no extras save trailers... Tai Seng went the opposite route, packing plenty of goodies into their excellent DVD release of **THE UNTOLD STORY**. A Psychotronic masterpiece, it's the heart-warming tale of a psychotic mass-murderer/restaurateur who disposes of his victims in the obvious manner. Anthony Wong, best-actor winner



MR. VAMPIRE

for his truly creepy portrayal, offers commentary, as does director Herman Yau on a separate track. The DVD includes bios, filmographies, and well-chosen trailers/scenes from other Wong and Yau films, including their insanely sick collaboration **EBOLA SYNDROME** (also featuring cannibalism among its assorted depravities) and **THE UNDERGROUND BANKER**, with its **UNTOLD STORY** satirical subplot. **THE UNTOLD STORY 2**, an unrelated and unremarkable "sequel" from 1998, is available on import DVD only. Anthony Wong is a cop this time, with Pauly Sun the killer chef and Emotion Cheung her wimpy boyfriend. A few good thrills and the requisite nudity, but nothing special. **DUEL OF THE SHAOLIN FIST** (CC/VHS) is the story of two guys beating the shit out of everybody in sight, until they got nobody left to beat but each other—which naturally bonds them together eternally. Starring Ti Lung and David Chiang and directed by Chang Cheh in 1971, it's a certified classic from Shaw Brothers, and helped usher in the golden age of Mandarin kung fu cinema. Unfortunately, although Crash Cinema's excellent quality print may have a longer title (the original was called **DUEL OF THE IRON FIST**), their version is the truncated cut, ending mid-battle, so you still need to hang onto your old grainy bootlegs in which every last fucking male in China lies

dead in the mud at the end. Crash have also made the move to digital, with their initial DVD releases including **DANCE OF DEATH**, **RETURN OF THE CHINESE BOXER**, and the absolutely essential **RETURN OF THE 5 DEADLY VENOMS**, **ENTER THE FAT DRAGON** with Sammo Hung, and **SHAOLIN MASTER KILLER**, appended by an amusing interview with an eager-to-please New York Shaolin priest. Own them all. **MY LUCKY STARS** (TS/VHS) features Sammo and his four comic cohorts, the Lucky Stars, along with Jackie Chan in barely-integrated fight scenes and Yuen Biao in little more than an extended cameo, kidnapped after the opening car chase/fight scene and released for the terrific final blowout. In between, lots of childish comedy of the peek-up-her-skirt variety. The dubbed VHS version is the international print that's been circulating for years; the subbed VHS is the original HK print running about 6 minutes longer. **MR. VAMPIRE** (TS/VHS) may not have invented kung fu horror comedy, but certainly became the standard bearer, and to this day remains unsurpassed. Actor/choreographer Lam Ching Ying reinvented himself as the stern, slightly puzzled ghostbuster saddled with clueless and troublesome students. Grand fun, also available on import DVD... In an attempt at tasteful pandering, Tai Seng have released **EROTIC GHOST STORY** domestically in both dubbed and subbed VHS versions. The voluptuous Amy Yip stars as one of three gals who just can't keep their knees together when a horny demon comes a-calling. Big tits and supernatural FX. What's not to like? The film is also available on subbed import DVD, as are several others by genre maven Nam Nai Choi (aka Lan Nai Kai), including the wild fx-travaganza **PEACOCK KING** (with a spectacular woman-into-blood-thirsty-spider-creature transformation) and its disappointing sequel **SAGA OF THE PHOENIX**. Highest recommendations go to the totally wigged-out **THE SEVENTH**

CURSE, a berserk, free-wheeling adventure story jammed with kung fu, nudity, evil spells, wicked beasts, and a star-studded cast including a young and adorable Maggie Cheung and a flock of fighting legends. Chow Yun Fat plays "Wesley," aka Wisely, the heroic adventurer also in the superb **THE LEGEND OF WISELY**, a big-budget kung fu/sci-fi actioner shot on location in Tibet and Egypt.

More HK DVD news: **HERO** is cut. Badly. Not only is an early decapitation missing, but the ending is snipped to bits. In the final fight the villain is stabbed, but you never see him die; conversely one of the heroes dies, but you never see him stabbed. What the fuck? **RAPED BY AN ANGEL** includes a shot of psycho Mark Cheng's very brief penis—I mean a very brief shot of psycho Mark Cheng's penis—shown in a longshot silhouette that was circumcised, er, cut from the tape version. Altogether the DVD is longer by about a quarter inch. Excuse me. A quarter second... Former Cat III nudie cutie Shu Qi bares her upper architecture in **IRON SISTER**, a surprisingly solid vengeance story shot in her native Taiwan before she started winning best actress awards in HK. She also costars in **EXTREME CRISIS**, the directorial debut of car-crash maestro Bruce Law. It's a tightly directed piece of crap that I'm ashamed to admit I really like. Julian Cheung is probably my favorite of the current generation of matinee idols, and Shu Qi's always watchable, even when she keeps her titties inside her shirt, as here. The story is dopey and poorly developed, but the action, of course, rocks. The ubiquitous Shu Qi also costars in Jackie Chan's newest, **GORGEOUS**, a sweet li'l romance in the style of HK's UFO film company, punctuated by some nicely choreographed and impressively shot fights that have naught to do with the main story. Available on import DVD and not likely to see domestic release, it's overflowing with cameos, including an amusing turn by Steven Chow. Jackie returned the favor by contributing a cameo to Chow's **KING OF COMEDY**—which I loved—but due to contract restrictions Jackie's been excised from all North American theatrical prints. He appears on the import DVD though, in a mundane throwaway scene. **THE SLEEPLESS TOWN** is a smart, magnificently acted HK/Japanese crossover, directed with the kind of style that keeps your finger hovering near the rewind button. While Altman and DePalma create long tracking shots with the sole intention of calling attention to themselves (not necessarily a bad thing, mind you), director Lee Chi Ngai and cinematographer Taylor Wong have filled their film with the kind of unobtrusive fluidity that prowls in windows, up stairs, across roofs and through alleys while moodily enhancing the narrative, rather than interrupting it. For an hour and a half, this is the slowly building tale of a lowlife gangster ordered to find and betray his best friend in order to save his own life. Then in the last half hour it hits overdrive. Don't sneeze or you'll miss a plot twist. A modern noir classic and award winner for its magnificent cinematography, available on import DVD with non-programmable subs.

GOLGO 13 from 1977 is another HK/Japanese co-production, based on the popular manga. Callan Leung, a brief, shooting star of HK cinema, plays the heroic cop, but he's just window-dressing. It's Sonny Chiba's movie, and he shines as the expressionless, largely emotionless assassin-for-hire. The brutally entertaining film was previously available dubbed from Embassy Home Video (as **GOLGO 13 KOWLOON ASSIGNMENT**), but Crash Cinema's VHS version is taken from the HK print, letterboxed and subtitled. RIKI-OH aka **THE STORY OF RIKKI** (Tok/VHS) absolutely defines "over-the-top." A Japanese/HK co-production based on a manga, it's a wickedly deadpan prison story top-heavy with insane ultraviolence. Fan Siu Wong is the title character, the toughest con ever to suffer abuse in the torture-chamber prison run by one-eyed sadist Fan Mei Sheng (familiar Shaw Brothers heavy and real-life father of the film's star). Impaling. Blinding. Eviscerating. Strangulation by intestine. Strongman Frankie Chin and femme gem Yukari Oshima (as a guy) play megafighters destroyed by Riki, while choreographer Philip Kwok, another Shaws vet, appears for a quick cameo death. William Ho portrays the cheesily morphing warden. Director Simon Nam is actually Nam Nai Choi (see **EROTIC GHOST STORY**, above). **FUDOH THE NEW GENERATION** (Tok/VHS) has stirred up considerable word of mouth since its 1996 release in Japan, and I'm happy to say it lives up to the hype. Hilariously hyperviolent, it concerns a teenage yakuza who recruits his schoolmates as hit-kids, arming pre-pubescent with magnums and nubile cuties with vaginal dartguns. Much blood is shed (sprayed, showered) before a rival superassassin comes gunning for Fudoh and his posse. Based on a manga, it leaves itself open-ended for a sequel, and I've heard rumors of two more installments. Good. It's a fucking gem. (Co-star Miho Nomoto has also appeared in a batch of nudie photo-books and the minor HK Cat III thriller **THE PEEPING TOM**, directed by Ivan Lai and starring Jade Leung, with "little" Mark Cheng flashing his butt as the psychokiller rapist. Nomoto gets bondage

and shower scenes.) **PRISONER MARIA THE MOVIE** (Tok/VHS) is a manga-based babe 'n blood flick, concerning a shapely jailbird conscripted by an extra-legal agency to act as an assassin. Rape, torture and murder ensue, with some mind-controlling drugs thrown in for punctuation. Shot on video, it's one of a series featuring different actresses in the lead. **MOON OVER TAO** (Tok/VHS) was made in 1997 by director Keita Aremiya and features Yuko Moriyama, the star of his ZERAM films. It starts slow and pretty much stays that way for a full hour, then quite suddenly shifts gears from a cartoonish costume swordplay/sci-fi flick into a deliriously bloody monster movie with great CGI effects. **SWORD OF FIRE** (SC/VHS) is installment number five of the **SLEEPY EYES OF DEATH** films, the least flashy of Samurai Cinema's Japanese swordplay series. I wasn't knocked out by the early chapters, but this one's an intriguing and complicated story of a womanizing rogue who'll happily take a woman by force, but won't lift a finger to help someone in trouble unless he's paid. When he finds he's been drawn into a plot for someone else's profit, it's killing time. Curiously, the deaths are all bloodless, unlike those in chapter six, **SWORD OF SATAN** (SC/VHS). Here the blood spurts and squirts generously, as our now repentant swordsman takes responsibility for the suicide of a woman he spurned. An assortment of villains pool their tricks to kill the hero, while women lust after his rod and staff. There's some amazing symbolism, including a sequence that somehow links abortion and Satan worship. (One common alternate title of the series is **SON OF THE BLACK MASS**). Forthcoming from Samurai Cinema: the Zatoichi series.

Following the enthusiastic stateside reception of **BRANDED TO KILL** and **TOKYO DRIFTER**, four more Seijun Suzuki films are now available on VHS from Home Vision. **GATE OF FLESH** from 1964 is a standout, telling the tale of a collective of jaded prostitutes who ply their trade in a ruined building just after the war, moving among the horny American GIs and local black marketeers. Based on a popular novel, it's been turned into a virtual primer on classic Japanese cinema, mixing the social dramas and tales of suffering women by Kurosawa and Mizoguchi with the allegory and symbolism of Teshigahara and the torture fetishism of roman porno. Add in Suzuki's own penchant for bizarre theatricality (the prostitutes are all color-coded and the gritty realism is periodically shattered by sudden surreal eruptions) and you've got a genuine masterpiece of jealousy, torture, passion, obsession, madness and murder. **STORY OF A PROSTITUTE** from the following year was Suzuki's attempt to rework some of the same themes, based on a novel by the same author and starring one of the same actresses. Filmed in B&W with less stylistic flourishes, it's an earthy and (mostly) realistic story of spite, lust and tragedy as a woman who has volunteered to service the servicemen during the war finds herself the object of a tug-of-war between two soldiers. **THE FIGHTING ELEGY** from 1966 is often cited as among his best, but I found it probably his least satisfying, despite (or maybe because of) the intel-



Shu Qi

lectually ambitious, deadpan satirical script by Kaneto Shindo (**ONIBABA, KURONEKO**). In 1935, a sexually repressed youth channels his aggression into brawling, eventually becoming involved with a real-life political plot. This might have the most action of the Suzuki films, but also the least style. **YOUTH OF THE BEAST** on the other hand is one of his most deliriously entertaining. Again based on a novel, it stars Suzuki fave Jo(e) Shishido as a supergangster infiltrating rival gangs and pitting them against one another. Made in 1963, it is renowned as the film on which Suzuki found his own voice, transforming assigned material into something wholly other by virtue of his own peculiar megastyle. Similar in concept to **YOJIMBO** from two years earlier, **BEAST** was previously available in the US as part of the unsubtitled **DARK SIDE OF THE SUN** series (under the title **WILD YOUTH**). Another film from the same series, **VELVET HUSTLER**, directed by Toshio Masuda in 1967, is now available on letterboxed VHS from Home Vision. Tetsuya Watari (**TOKYO DRIFTER**) plays an ultracool enforcer hiding in Kobe after accidentally killing a rival boss in Tokyo. Bored with life, bored with women, he longs to return to the big city, and becomes infatuated with a Tokyo babe who drifts into his orbit. Toss in a cop on his trail, a vengeance subplot, and the requisite double-crosses and betrayals, and you've got an enjoyable slice of yakuza cynicism. Home Vision has also rereleased **THE PORNOGRAPHERS**, director Shohei Imamura's 1966 paean to pessimism and casual depravity. There are no heroes or even likeable characters in Imamura's nasty and hilarious tale of creeps and cretins and their attempts to deceive, degrade, and rip off each other. Imamura's **DR. AKAGI** (Kino/VHS) from 1998 is another darkly comic tale of a freaky extended family as microcosm of Japan, but centers on a saintly doctor rallying to cope with the diseased masses as the end of WWII draws near. Although everyone knows defeat is looming, they work themselves into a militaristic fit of denial, and the good doctor suffers

for his convictions. Imamura has announced that this will be his last film. **TOKYO FIST** (Manga/DVD) I've lauded in these pages before, along with its director, the megatalented Shinya Tsukamoto. A marvelous slice of Cyberpunk minus the sci-fi, it's a rejoinder to anyone who thought that RAGING BULL was the last word in boxing films. Anguished little man battles jealousy, rivalry, loneliness, personal demons, physical & emotional S&M in supersaturated colors: electric blue, blood red...

Belgian director Dominique Deruddere's **HOMBRES COMPLICADOS** (WB/VHS) is a tale of sibling rivalry, hatred and murder. Yep, it's a comedy. When their elderly mom kicks the bucket, the bros (who despise one another) use her meager inheritance to take their families on vacation together. The brother who's on the run from local loansharks tries to rope the other into an illegal scheme. Prostitution, lesbianism, kidnapping and death quickly follow... Hungarian director Janos Szasz's **WOYZECK** (WB/VHS) tells the tale of one man's bleak and tortured existence in a grimy, semi-industrial wasteland. His wife wants nothing to do with him. His boss despises and degrades him. His doctor is using him as a guinea pig. Shot in high-contrast B&W with hardly any shades of grey, it recalls both ERASERHEAD and Kafka, albeit in hyperrealistic tones without the crutch of phantasy... **FUNNY GAMES** (Fox Lorber/DVD) is a small, claustrophobic terror tale that breaks every rule. Mom, Pop and sonny are taken hostage in their vacation cabin on the lake. The two young men holding them prisoner play cruel psychological games, assuring the family they'll be dead in 12 hours. The beginning is terrific, creepily suspenseful with nice, sharp writing. Filmed in long, dispassionate takes not dissimilar to SLING BLADE, it lingers on the periphery of violence, rarely showing the act but instead focusing unflinchingly on effects and aftermath. The audience doesn't see the beating, it sees the other family member watching the beating. Wrenching stuff, yet playful in its own bizarre way, as the film circumvents all possible expectations and renders itself intentionally unsatisfying. The lead psycho on several occasions turns to speak to the camera, and one particular scene toward the end is so genuinely startling you have to wonder where they can possibly be taking the story. The answer, sadly, is nowhere in particular, and the film peters out from there. **INSOMNIA** (CR/DVD), the debut film by Scandinavian director Erik Skjoldbjærg, is a remarkable crime story centering on a less-than-honorable Swedish detective assigned to a murder case in Norway. Unable to sleep in this land without night, he begins to unravel after committing the ultimate mistake. Manipulating evidence and his colleagues, he distorts the course of the investigation, and eventually the crime itself. Exemplary filmmaking on every level.

THE JOHNSONS has a brief introductory scene in English and the rest is programmable in either dubbed English or the original Dutch. Basically a HALLOWEEN variation, it ups the ante with Seven Satanic Psychos escaping from prison 14 years after committing a brutal murder. Of course they've got a supernatural agenda, and proceed to terrorize the two female leads. Overall a highly effective chiller, although the last few minutes get a little goofy. The extras menu doesn't work on Anchor Bay's DVD version.

SHADOWBUILDER (SHE/DVD) purports to be based on a Bram Stoker short story, but reminds me in theme and concept of one of Stephen King's terror-takes-a-town tales. Since HENRY, Michael Rooker has been pretty consistently disappointing, but here he's terrific as an angry, cursing, gunslinging preacher. Solid entertainment, with cheap but effective effects. **ALBINO ALLIGATOR** (Miramax/DVD), Kevin Spacey's directorial debut, didn't even get a mention in his Playboy interview, but it's a terrifically taut little thriller, following a crime gone wrong as it mutates into something decidedly uglier. The Miramax DVD includes one of the best commentaries I've heard so far, detailing the thought processes that went into the making of the film, rather than simply relating a bunch of lightweight anecdotes. **ARLINGTON ROAD** (Columbia) surprised the hell out of me by being a truly gripping thriller. It begins and ends incredibly well, keeping up the pace and tension throughout the middle third despite a bunch of mundane Hollywood plot conventions. Fear and loathing over weekend barbecues and white picket fences. Definitely recommended. **THE SADIST** (ADE/DVD), made in 1963, stars Arch Hall, Jr. as a teen psycho who kills for kicks, man. He and his chick take three hostages out by a deserted gas station next door to nowhereville, and the brutality commences. Inspired by the Charlie Starkweather murders, the film's real star is the spectacular cinematography of Hollywood first-timer Vilmos (billed as William) Szizmond, who provides a commentary track. The last third of the film is basically dialogue-free, as the delinquents pursue the surviving heroes through the local terrain. A minor classic. As is **SPIDER BABY**, now available on DVD from Image with commentary by writer/director Jack Hill and previously

unseen outtakes. Basically yet another update of THE OLD DARK HOUSE, it's elevated by Hill's shrewd self-mockery and an impeccable cast. **SWINGING CHEERLEADERS** (AB/DVD) has been accurately described by director Hill as "a sort of Disney sex comedy." A gaggle of girles get drunk, get high, get gangbanged, get even, while the evil coach tries to rig the big game. It's an entertaining time-capsule of mid-70s Americana, complete with stunningly bad acting and a streaker in one scene. Hill and Johnny Legend offer an amusing commentary track, sounding like longtime pals reminiscing about the old days. **DRIVE** (Sim/DVD) garnered a lot of praise when it debuted on cable, and for good reason. It contains some exceptional martial arts action, in a story that's largely a rewrite of T2 without the effects (or budget). The action choreographer clearly admires HK film (there's a joking reference to Sammo Hung), and star Mark Dacascos excels in the genuinely exciting action scenes. Unfortunately the script is jaw-droppingly stupid, and the supporting actors among the most annoying on the planet. Director Steve Wang exhibits a real flair for martial arts; too bad his talent doesn't extend to comedy, drama, dialogue... **DESERT HEAT** (Columbia/VHS) begins with Jean-Claude Van Damme alone in the desert, about to commit suicide, something we can all appreciate. But when some nasty crackers show up and steal his bike, he decides to stay alive long enough to kick their honky asses. It's a moronic storyline, made worse by some mystical Injun bullshit, but here's the kicker: it's hugely entertaining. The action is top-notch, the comedy actually funny, the script full of clever dialogue and plot machinations. Even better is his previous film, the \$35 million straight-to-video **LEGIONNAIRE** (SHE/DVD). After crossing a gangster by refusing to throw a fight, boxer JCVD flees to join the French Foreign Legion. There he winds up battling against Arabs, and his own past. It's a magnifi-



DISCO GODFATHER

cantly rendered adventure story, with beautiful, fluid camerawork and a strong plot. Adewale Akinnuoye-Agbaje from OZ co-stars... Jeffrey Falcon, familiar as "the white guy" in numerous HK fight flicks, co-wrote and stars in the domestic post-nuke martial arts farce **SIX-STRING SAMURAI** (Palm/DVD). I'm sorry, I've tried 3 times and I just can't make it through this piece of shit... Martial arts legend (ahem) Rudy Ray Moore returns with **SHAOLIN DOLOMITE** (X/DVD), a film so relentlessly shitty it makes SIX-STRING SAMURAI look good. Well, almost. Rudy actually only appears in a few minutes of footage spliced haphazardly into some crappy Robert Tai kung fu flick from at least a decade ago. Jimmy Lynch plays "Tupac, the West Side Monk," and Alice Tseng as "Ninja Ho" gets to fight topless against Alexander Lo. New "comic" dialogue, supposedly co-written by Rudy, has been dubbed in with no attempt to match lip movement. The only line that made me laugh was, "Silly Abbott, tricks are for kids." Toby Russell from Eastern Heroes

appears in a supporting role. Rudy's earlier marvels, **THE HUMAN TORNADO** (the mind-numbing sequel to DOLOMITE) and the bizarre anti-drug genre hodgepodge **DISCO GODFATHER** are now both on DVD from Xenon... Way at the other end of the blaxpo genre is **GANJA AND HESS** (ADE/DVD), a multilayered, thoughtful reinvention of classical vampirism. Audaciously experimental in form, it has an intriguingly fractured narrative and makes extraordinary use of sound in telling its tale of impassioned lovers transforming themselves and their shared world. Previously trimmed by its clueless distributor, the film has been restored to its full length by All Day Entertainment; in its current form it's a singular, monumentally iconoclastic masterpiece.

AD E All Day Entertainment 3109 Batter Sea Lane Alexandria VA 22309 / **AB Anchor Bay** 500 Kirts Blvd Tory MI 48084 / **CC Crash Cinema** c/o Central Park Media 250 W 57th Suite 317 NYC / **CR Criterion** see Home Vision / **Elite Entertainment** POB 1177 Scarborough ME 04070-1177 / **FRF First Run Features** 153 Waverly Pl NYC 10014 / **HA Hollywood's Attic** POB 7122 Burbank CA 91510 / **Home Vision** 4411 N. Ravenswood Ave 3rd fl Chicago IL 60640-5802 / **Image** 9333 Oso Ave Chatsworth CA 91311 / **Kino on Video** 333 W 39th st NYC 10018 / **Manga** 727 N. Hudson Suite 100 Chicago IL 60610 / **Milestone** 275 W. 96th Suite 28C NYC 10025 / **Palm** see Manga / **Rhino** 10635 Santa Monica Blvd LA CA 90025-4900 / **Roan Group** 361 River Sound Village Hayesville NC 28904 / **SC Samurai Cinema** POB 989 Wilmington NC 28402-0989 / **Sim Simitar** 5555 Pioneer Creek Dr Maple Plain MN 55359-9003 / **SHE Sterling Home Entertainment** 11846 Ventura Blvd Suite 300 Studio City CA 91604 / **TS Tai Seng** 170 South Spruce Ave Suite 200 South SF CA 94080 / **Tok Tokyo Shock** 118 E. 28th Suite 501 NYC 10016 / **WB Water Bearer** 48 W. 21st Suite 301 NYC 10010 / **X Xenon** 1440 9th

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Don Pedro Colley

Interview by Justin Humphreys

Don Pedro Colley, who now stands 6' 4," was born in Klameth Falls, Oregon in 1938. "It was an average childhood in that we weren't a rich family, rich financially, but we did very well. We were at least above average in most cases. When my parents came west from Kansas in 35, they settled in Klameth. I think there was one relative there at the time. Klameth Falls was kind of a wild western town and it lies halfway on the railroad between Portland, Oregon and San Francisco. During the war years there was a lot of troop movement, come in by ship from Portland, go out by ship in San Francisco, or back and forth. They used to overnight sometimes in Klameth which had some gambling halls and houses of ill repute and things like that. And dad was a piano player, like Nat King Cole, he played and sang, so he did really well there. My mother got very involved in local politics, PTA and things like that, and some years later, there was the NAACP and she was Northwest regional chairman of that for the states of Washington, Oregon and Idaho. I was accorded the best of things around my school years. I was pretty good in athletics. I played a little football, a little basketball in junior high school. In high school, I played some more football. I never was a very good basketball player - I couldn't jump very well (laughs). But track was a good sport for me. I was a discus thrower. I guess that's because where we lived out in the country, we had lots of horses and cows and you used to get yourself a cowpie that was dry and you'd sail that sucker away (laughs). I was the only black child that went to the school. There were no other black children that I can remember from all through my school years. I think there

was one girl. She was around high school age, but, poor child, she wasn't what you'd call a beauty and we didn't socialize much together. I had a lot of friends, casual acquaintances, and most of the white kids that I was really most friendly with were the ones that nobody else would be friendly with (laughs)."

"There was a lot of hunting, a lot of fishing. I had one neighbor, his folks had come from Oklahoma, and he was kind of a loner kid too. At the end of our road there was a big huge sagebrush field that had a river or two running through it. We used to go there and we would imagine we were in the Amazon or wherever. We'd build a little raft and raft down this little river. We would build forts out of sagebrush and some of the other kids would come out into the field and join us. It was a big old farmer's field that he hadn't tilled or anything, it was pretty raw. It also had a great big old lake in the middle of it, so it afforded us a good spot to go duck hunting as we got older and got into guns and things."

"We had a few Asians in town. There were a few blacks, but they lived uptown on a street called Broad Street. My parents were friendly with them. We lived by the airport and occasionally, when I was a kid, we would go up and have a big barbecue and they'd gamble and play music and drink booze. Our air base was a Navy air base during WWII. After the war they opened up some of the navy barracks and made a secondary school and I went there during fifth grade. One of my friends, Modesto Jimenez, was a full blooded Modock Indian. Modesto is now the vice-council of Indian tribes in Oregon. In Southern Oregon now they have a beautiful casino and hundred room hotel and a gold course all going now and it's really wonderful. My mother got very involved in Indian politics and tribal doings there to try and help people put there lives on the right track. There were a few educated ones but basically everybody got heavily into drugs and alcohol and during a long period it was really sad to see the Indians. They were more discriminated against than then I or my family were. My dad used to play at these clubs that a lot of cowboys, ranchers and loggers went to. Indians would hang around outside hoping that somebody would buy them alcohol because they had nothing (except) to get drunk, fall out, and puke their guts out. These old cowboys and shit, they'd say

'Okay, we'll buy you some shit, but you gotta dance for us.' So they'd shoot their guns and make the Indians dance. Then they'd buy alcohol for them just to watch them get drunk and sick. It was pretty horrible times. So now that the Indians have become self sufficient, they finally have decent cars, their houses are painted, their kids are going to school, making good grades, and it's a marvelous thing to see."

"I never dated in school. There was nobody to date. I had female friends but I could never date them because it was just the sort of thing you didn't do. And we're talking from 52 to 56 when I was in high school. But it wasn't something that I missed because I didn't have any frame of reference for it.

Now it bothers me (laughs), then it didn't bother me, I was pretty bashful anyway. I went to the University Of Oregon in Eugene on a track scholarship as an architecture student. After my second year there, my grades were kind of down, so I had to transfer to a smaller college, Southern Oregon College, in Ashland for two and a half years. I had a lot of credits but couldn't get a degree. I was determined to do well. I had a contemporary music appreciation class. We studied Bartok, Beethoven, Listz and Chopin, and god, I was really intrigued by it. I also got into some pretty heavy art classes. By then, there was a group of us, interested in jazz, at the beginning of the beatnik era. There was Greenwich Village in New York and North Beach in San Francisco. A lot of people began to migrate to San Francisco and I ended up going myself in 1961. And I was a beatnik in North Beach."



BENEATH THE PLANET OF THE APES

Colley became interested in theater in San Francisco. "A group of us formed an improv group and we called ourselves The Firing Squad and we were doing cabaret theater in local nightclubs. We moved into an old firehouse and rehearsed there. To earn money we would paint Victorian houses, as a group. While painting a house, I fell off a 15 foot scaffold. It took 16 stitches to close my head wound. They had to shave my head and since I couldn't wear a wig while acting, I've kept it that way ever since." Eventually he landed a small part in a Shakespeare play. "I was totally addicted from that point on. It was amazing. It was wonderful. And other plays came around. We did George Bernard Shaw, Anton V. Chekhov, Henrik Ibsen and it was called The Theater Of The Avant Garde. If you could do the part, you did the part, it didn't make any difference whether you were black or white or Asian or Mexican or whatever. I did 13 different shows, one after another. I eventually worked my way up to the Actor's Workshop, which at that time was very big. Bertold Brecht came all the way to San Francisco to oversee a play of his that we were doing. All of that period was really exciting, electric. To stay in San Francisco, I'd been mopping floors. I drove a taxi cab, was a bouncer and did odd jobs. I was mostly out of work, sleeping on the floors of hotel rooms where we beatnik kids were hanging out. There's be six or eight of us sleeping on the floor."

He decided to move to L.A. in 66 and stay with a friend from Oregon. The friend had a role in a play at the Theater In The Round at Disneyland. "The play was Heaven Can Wait starring Jack Palance. I sat down ringside and watched them rehearse." He eventually landed a role in the play. "There were only three of us blacks in the show, my friend Garland and myself and (famous former boxer) Archie Moore. In those days Anaheim was still really bad. It was right after the Watts riots, in 1967. Anaheim was filled with people who had moved west from Oklahoma and Arkansas, from the dust bowl days. Some of these old crackers would sit up on the freeway overpass with rifles and whenever any Mexicans, blacks or Asians would drive down the freeway, they'd shoot at them off the overpass. Hell yeah, it was scary, very scary. And people were very hostile towards us. But we made a pact, hold your head up and keep going. Of course, Archie Moore, they idolized, but he if turned his back to do something, they hated his ass. It was a very two-faced situation." Moore let the two young men stay at his hotel room in exchange for some acting help. "He was very much like my father. He was that kind of gentle, warm human being."

"Jack Palance was cool. He was like a big 19 year old kid that was out of control. One night we had a folding chair on stage and the damned thing started collapsing, so he picked it up, took it like a frisbe and tossed it over the orchestra pit, about 15 or 20 rows up! Of course he was pissed about the people and their attitude because they gave us a bad time because we were the blacks in the show. It was pretty horrible. So Jack's retaliation was to scare everybody half to death by throwing this chair out into the audience. And with Jack's craggy face and this wild look in his eyes and this crazy laugh of his, he

had everybody totally mesmerized and scared to death. Closing night, we all said, 'Please Jack, just say your goodbyes and don't do anything insane and let's get the hell out of Dodge, 'cause it's scary here.' But that night he got up there and he gave those people a piece of his mind - about their attitude, oh man!, and we hid out in the bus because we were sure they were gonna lynch us that night! (laughs). It was marvelous that he stood up for us."

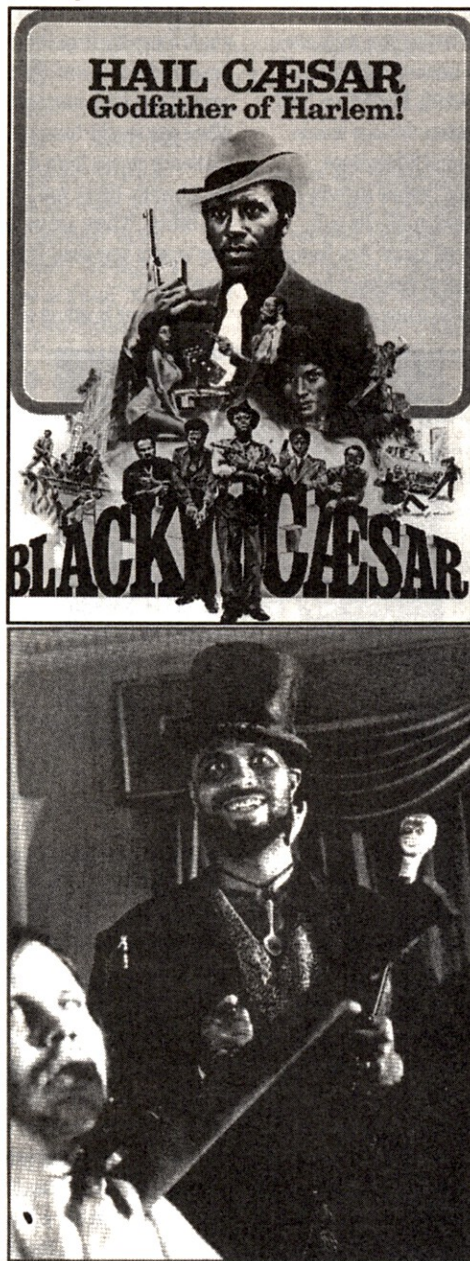
The play then moved to Salt Lake City with Colley taking over Archie Moore's role. "We checked into The Mormon Tabernacle Temple Hotel right

across the street from The Mormon Tabernacle enclave. They started checking in everybody until they got to Garland and me. They asked us 'What are you two doing here?' 'Oh, we're part of the show.' 'You can't stay here.' 'But we're part of the show!' A quick phone call to Jack Palance. Jack came downstairs and he picked up the desk clerk by the collar and lifted him off his feet and this poor guy turned about 44 shades of pink, green and yellow. I know he had brown marks in his pants too. Jack said, 'If you don't put my people in this hotel, we're leaving town right now.' He also threatened to bring in the newspeople and to put out press releases and the whole nine yards. They didn't know what to do. They ended up calling in the mayor. They finally ended up putting us up at the hotel. It was fun." He and Garland decided to walk to a college jazz club one evening. "All of a sudden, this carload of thugs drives by and starts calling us all kinds of ugly names and spitting on us and shit. I said, 'Man, don't pay any attention to them. Just ignore them like they're not there.' We went to the club and had a great time. We had to walk back. The same carload of assholes came back. They'd gotten a fire extinguisher. It's midnight, and it's February and it's cold. And they start spraying us and calling us more ugly names. A police car went by and we didn't even attempt to wave it down or anything. We decided not to tell Jack about it. He'd just make a big stink and there'll be more pressure. Nobody got hurt."

"Here we are in Mormon country doing Heaven Can Wait and one of the locals involved with the show said. 'The show is great but your language in the show is so rough.' We had to take out everything that was 'bad.' Every time we said 'hell' it had to be 'heck,' everytime it said 'damn' it became 'dam.' In the meantime some distant relatives of Brigham Young took us around to some historic places that had belonged to him. One was an old farmhouse (they said was haunted) and they threw us a party there. They were

certainly nice people and treated us right."

Soon Colley began landing acting roles on (mostly western) TV shows. Ivan Tors' DAKTARI starred Marshall Thompson and was filmed at the Africa USA wild animal park near L.A. "They had a sequence on this episode, where I had to do a minor stunt. They didn't know from having black stunt guys. There weren't more than two or three around at the best. There was not a stunt guy my size black or white, and they would have had to put a skull cap on them. I went up to producer Leonard Kaufman and said 'I'll do it for you, let's keep going, this is costing all of us money.' He was impressed. I was wear-



SUGAR HILL

ing this leopard skin thing. I was playing a tribal chieftain and I was running away and I run across this tall grassy field and the camera was down in a ditch filming through the grass and I ran in toward the camera and I laid down and slid down this grassy incline and rolled over and looked away from the camera. They said action, I ran and slid down on my butt and the shot was great, and they said cut. Then I heard somebody gasp 'Oh my God!' I began to feel my back, this gravel underneath the grass had shredded my back. I began to bleed. Now he's having a hissy fit and a panic attack because somebody else would probably 'Sue! sue! sue!' big time. I said, 'Just get your nurse over here. I said I'd do this for free.' They should have given me some compensation though. So they doctored me up and we went on with it and I forgot about it." Colley's first regular TV role was on DANIEL BOONE on NBC starring Fess Parker. He played the Canadian trapper Gideon for one season.

In 69 Colley became an understudy for the play *Great White Hope*, which took him to New York where he trained as a boxer. Despite months of training and waiting, he never made it to the stage, so eventually he quit. Meanwhile he landed the role of hologram SRT in George Lucas' first feature, the disturbing, stark THX-1138 (69). "I lived in a theatrical residence hotel in Los Angeles, called La Resido. Many of the performers who came west stayed there. In this hotel was Robert Duvall, Vincent Gardenia, Julie Harris and several others. We all used to go to the swimming pool and swap stories and swim and tell lies. Just kids on a lark, having a great time. Duvall got the part with Lucas. They apparently had auditioned everybody they could find in San Francisco to fill the part that I eventually got. Robert suggested that they bring me up to audition for the part and they did and I gave them a reading and they hired me on the spot. They said, 'Are you ready to work? We'll need you for 10 weeks.' In the mean time this lady and I were great friends in San Francisco because I had lived in San Francisco for six years. So here I am back in San Francisco working. It was great. So I arranged that I could go and live at her house in Haight and Ashbury, on Ashbury St., a beautiful four story Victorian. She still lives there. She's the mother of my 22 year old daughter, who's about to graduate from college in education and law. We started working in the subway tunnels. They had just started to build the subway tunnels between San Francisco and Berkeley and Oakland at that time. We got permission to shoot in the unfinished parts of the tunnels. We were on location for ten weeks there, then we shot some scenes in the SF International Airport and then we came to LA and we shot at Los Angeles Airport. There's a tram that runs down these long hallways. One side of the hallway has all kinds of mosaic tile. We had hundreds of extras. Many of them in San Francisco were from Synanon (drug treatment center). They had to shave their heads, even the girls, and dress in white. We were up in Berkeley at a physics school, up on the hill, it was a NASA thing. We shot a bunch of scenes in that."

"In L.A. we worked in a studio that used to be owned by Elvis Presley. We were using a 1000 mm lens. I had never seen one. It took five people to operate. The aperture opening was about 18 inches in diameter. It took two people to focus that. Then there was one person focussing the camera and then the camera operator. All four of those people wore headsets. They took a whole soundstage and they curved the sides all the way up to the catwalks, like 65 feet above the floor. They painted everything white in it. If you walked out in the middle of this huge soundstage you found yourself lifting your feet and legs like you were walking on sponge or eggshells. You lose all sense of balance, it was weird, you had no frame of reference. You finally get used to it. And we put another man up on a catwalk, he had headphones that were con-

nected to the four guys on the camera. This lens was so powerful that you could not shoot anything inside a distance of 250 feet. You had to be 250 feet away from the lens to focus on an object. They put marks on the floor at 75, 125, 175, 200 feet. The actors would rehearse the lines. They had little tiny microphones that are picked up by short wave, with wires running down your costume. It's so you don't have to use sound booms. George Lucas was sitting on a six foot step ladder just out of camera range, watching everything progress. As the actors would walk forward crossing a mark on the floor, the guy on the catwalk would call the distance to the camera focusers and they would focus the huge lens. As the actors passed the next mark, he'd call out the next distance and the next and the next. Then the actors would turn around and walk away from the lens and the guy would call the distances. When you see the film in that particular segment, where Duvall and Donald Pleasence escape from the jail cell, and Pleasence is saying 'We can't do this. I can't breath. Don't you feel it crushing down on us? Nobody has ever done this before. Where are we going?' The images of the characters shimmer like they're way, way away from you and you're looking at them through a telephoto lens."

"George is sitting on this ladder with these big horn rimmed glasses and

I'm watching George and I swear to God, I saw this golden halo around his head. He looked like one of those cameo pictures of Jesus. It was kind of weird. George has a real problem with actors. He's a technocrat. He knows all about the technical parts of film making but actors confuse him because they're not static. He'd really rather have people like chess players on a board and do his thing. Between Duvall and George and myself and his co-writer Walter Mirsch, we used to have to sit and talk for hours trying to get the subtext out of the script. The things that would make the movie a movie, not just another one of his pieces that he would use to pass his grades in film school. And he often didn't understand where we were coming from because we were talking theater and acting and life and blood and it was confusing to him because he's thinking about angles and lighting and types of film and types of lens. We had to make some compromises. He had to compromise and we had to compromise and work toward the end results. I think it was new to him at that

time, being the kid who was in control of every part of the film, he had to release some control and work with others around him, not just his own imagination. We had to get into his imagination and make it live for him."

"I remember they called me back to add a scene. It was a scene where Duvall and I are in this little control booth looking at these bottles of blue liquid with these little shapeless forms, bodies. I had a line something like, 'Although it happened so slowly, nobody realized how it happened and how man evolved into cybergenics...' He would say 'Cut, cut, I want you to do it this way.' So I'd do it again and he'd say 'No no, cut.' We did twenty takes. I told George 'You are asking me to act a reaction. It's impossible. It can't be done. The actor acts the action. The audience gets a reaction.' But 'No no no.' He was trying to give me stage directions and they were all wrong. Finally I said, 'Please, let me do it my way just once, please.' We'd been there almost six hours. It was supposed to take one hour to complete. The bill was running and the clock was ticking. He wasn't happy about it but he got what he wanted. We called it a wrap and went on home. In those early stages he didn't know how to relinquish total control in everything and work as a film director as well as a producer. You have to let the actors do their thing."

Nearly everybody remembers Colley as a mutant in BENEATH THE PLANET OF THE APES. "I Didn't have to audition. My agents were very powerful at that time. I got the script and then I got a call to do a costume fitting



68 DANIEL BOONE (regular to 69)
on DAKTARI, WILD WILD WEST, THE
VIRGINIAN, CIMMARON STRIP, HERE
COMES THE BRIDES
69 **THX-1138** (Warner)
70 **BENEATH THE PLANET OF THE
APES** (20th)
71 VANISHED (NBC)
THE CABLE CAR MURDERS (CROSS
CURRENT) (CBS)
BELIEVE IN ME
on NIGHT GALLERY, NICHOLS
72 THE LEGEND OF NIGGER CHARLIE
73 **BLACK CAESAR** (Orion)

THE WORLD'S GREATEST ATHLETE (BV)
on SEARCH
74 **SUGAR HILL**/THE ZOMBIES OF...
HERBIE RIDES AGAIN (BV)
on LITTLE HOUSE ON THE PRAIRIE
75 DEATH SCREAM (THE WOMAN WHO
CRIED MURDER) (ABC)
77 on LITTLE HOUSE ON THE PRAIRIE
78 THE BIONIC WOMAN, FANTASY ISLAND
80 CASINO (ABC)
81 THE DUKES OF HAZARD (regular to 84)
82 on BRING EM BACK ALIVE
83 on CASABLANCA
88 **BLUE IGUANA**

93 QUEST OF THE DELTA KNIGHTS
94 CAGNEY AND LACY: THE RETURN
95 **PIRANHA** (New Horizon)
98 THE HIDING PLACE

Also on IRON HORSE, ADAM 12, STARKY AND
HUTCH...



From a
Marvel
PLANET
OF THE
APES
comic

at a special seamstress and then they called me in and started the whole process of doing the masks out of molds. We had to be at the make up department at Twentieth at 4:30 in the morning, the five of us mutants: Victor Buono, Natalie Trundy, Jeff Corey, Paul Richards, and myself. We each had our own makeup assistant. They stuck straws in my nose and said "We're going to have to stick your head in this plaster and if you get claustrophobic, you're gonna have to be in there for at least a half hour, just give us a holler and we'll break it off your head and get you out of there." They took this warm goo and they put it all over your head, clear down to your shoulderblades, front and back. You sit there while it hardens. It was so nice and comfortable in there, what the hell, I went to sleep! (Eventually) they had a perfect mask of your face, just like a Halloween mask. Then they painted it to look like the underskin, under your epidermal layer. They painted in the nerve cells and blood vessels." A second normal face mask was then created so it could be worn over the mutant mask. "By the time we had the first mask glued on and another mask over us, a wool hood, a tee shirt, a wool jacket, wool pants and wool gloves and then they put a wool outer robe over with the headpiece that went over the top with a big medallion down one side. Eventually when we were in the cathedral singing the songs, they had another robe with a hoodpiece that went over the top. The object was to sit in all of this stuff and not sweat because it would loosen the glue on the mask and the mask would look all weird. Before we were in the final costumes and makeup we were brought in the studio and started script rehearsals. We started in a large conference room, then they moved us to the set, so we all had a chance to see it. It was wonderful because it was like doing a stage play in this great huge soundstage. We had our own dressing rooms and it was marvelous to be at Twentieth and in the major production going on there at the time. Other stars around the studio would sneak in to watch us work which was kind of exciting to see."

"I made friends with Victor Buono.

He was such a nice guy. And he was an inveterate game player, he had all these little games he liked to play, little word games, little board games. One day he says 'Don Pedro, come into my trailer. I've got this new game I want to show you!' We go out to the trailer, we had these little two wheeled trailers for our dressing rooms at the time, and we go in the back and sit down on a bench and the trailer tips up - boink! (laughs). He was a big guy and I'm not little myself, so here we are. We overbalanced this damned trailer and the doorway is sticking straight up in the air and we're in there shouting 'HELL! Somebody get us out of here!' And nobody came. We're sitting there cracking up because it was funny, I must admit. So I said, 'Victor, you sit her and I'll

work my way up alongside the wall and see if I can't get up to the door. I start crawling back, I get halfway and BOOM, the trailer comes down! All the mirrors come off the walls, the lights all break and explode in a cloud of sparks. It was hilarious. I don't think they were too happy with us (laughs). The set carpenters came and built a foundation around the trailer so it wouldn't tip up after that. God, it was funny."

John Chambers was in charge of all the make-up. "Johnny came into the makeup department two or three different times. He was supervising the whole thing, after he had done the first one of course and won the Academy award. He was the chief supervisor on the rest of the make up and the masks. The designing was a collaboration of various people but he had been made head of the department for these projects. He came down several times and patted us on the back and made sure everything was alright. It was really nice of him. I hadn't had a chance to see John until the screening this year. The poor guy is in a wheel chair now. His legs are all swollen up. He can't move. It's kind of shocking to realize that 30 years have passed. Its unbelievable. Working with Heston and Franciscus was interesting. I was mildly disappointed with Charleton Heston, but you know, nothing big. I thought here I'm going to be working with Moses, El Cid, I figured him to be a really warm, wonderful, kind of outgoing kind of guy but he's very shy and very standoffish and very much to himself. He had told 20th, 'I'll only be in this second movie if you can shoot everything I have to be in in one week, because I'm scheduled to go and do

JULIUS CAESAR in London and that's very important to me. And I'll do it for free.' At least that's what I had heard. I don't know if they even paid him or not. I had a scene with him and that was a thrill, working with Charleton Heston."

"It was choreographed, like dance, so nobody gets hurt, and yet it plays like the real thing. And when it came time for me to be killed, crushed in the jail cell walls, I had planned on my character to be sympathetic. He was just protecting his little group of mutants. I've had so many people tell me over the years, 'You know, when I was ten years old and I saw you, you just scared the shit out of me!' Well, he was kind of a scary guy, that's how it was sold, and when he

meets his demise, everybody could say, 'YAH! Kill the bastard!' 'They're going to crush me in this wall and I've got this camera in my face. 'How am I going to die?, OK, I've got an idea,' so when they crush me, I go 'Aaaaah!', and my eyes cross. You know when you get crushed and your eyes cross and your tongue sticks out?, so it looked really horrible and awful. And then I turn and fall on the floor as the door swings closed and I unhook the spikes from my back and I fall on the floor and turn over and peel off my face and say 'I reveal my inner soul onto my Godddd.' The end. Yeah Yeah. I like that."



DUKES OF HAZARD

The director was Ted Post. "Ted was like his name. He was a big old teddy bear. He knew exactly what he wanted, but he wasn't a distant director. He'd get down and dirty with you and he'd tell you what he wanted and how he wanted you to approach it. He would joke with you. He was a warm, nice guy. We had some fun times, a lot of jokes and laughs. This was such a weird thing we were doing and it could be as funny as hell and we were trying to make it serious. Here with everybody walking around with all this weird makeup and costumes and acting like apes and mutants. But he got out of us what he needed and the movie worked and look what happened 30 years later, who would have thought? It's gratifying in that we were recognized as having done something that set a specific kind of standard in the industry. There are not many projects that actors have a chance to say, 'we will be part of the historical balance of this industry from now until whenever.' There have only been a handful of films like *BIRTH OF A NATION*, *GONE WITH THE WIND*, *CITIZEN KANE*, *REBEL WITHOUT A CAUSE* and the *PLANET OF THE APES* series. It's very gratifying that we were in a project that is a historic milestone in the entertainment industry."

VANISHED (71) was a 2 part NBC movie starring Richard Widmark with Tom Bosley, James Farentino, Larry Hagman, Arthur Hill, E. G. Marshall, William Shatner, Robert Young, Robert Hooks, Sheree North, Jim Davis, Denny Miller, Chet Huntley, Betty White and Neil Hamilton. *THE CABLE CAR MURDERS* (71) was a CBS pilot for a series to have starred Robert Hooks, Jeremy Slate, and Simon Oakland. It also featured Robert Wagner, Carol Lynley, Jose Ferrer, and Mario Van Peebles. *BELIEVE IN ME* (71) starred Jacqueline Bisset and Michael Sarrazin as speed freaks in the East Village. *THE LEGEND OF NIGGER CHARLIE* (72) was a western starring Fred Williamson (PV #10) and D'Urville Martin. *BLACK CAESAR* (73), from AIP, also starred Williamson and was directed by Larry Cohen (PV #11). Colley played Crawdaddy. "That was a black moment in my life (laughs). Fred Williamson and I had done a movie together for Paramount that did really very well. In fact I had to tutor Fred how to act. Fred was a pretty boy, that's all he was. I told him you can't be a pretty boy, you have to be an actor, get down and dirty and do the right thing. So later, now he's got a little prestige and power and he's producing these movies on the sly and he asked me to be in this movie called *BLACK CAESAR*. I come up over the roof of this mansion in a white suit with a machine gun and we do up a bunch of these Mafia type people in a swimming pool. I did it as a favor, to be in the movie. I was there in physical presence, but spiritually I wasn't there. I didn't like doing the movie. The whole thing was like working in the worst B movie, like a B horror film or *Motorcycle Babes From Mars* or something. It was a horror. It was terrible. I saw a cut of it later, and went, 'Oh, the movie is so bad, its embarrassing.' Its such a rank, amateur production. It's the worst production I've ever been associated with. Every actor in Hollywood has got one or two movies in their pockets that they really would rather forget altogether."

THE WORLD'S GREATEST ATHLETE was Colley's first Disney feature. It starred Jan Michael Vincent as a Tarzan type, Dayle Haddon as Jane, John Amos, Roscoe Lee Browne and Tim Conway. *SUGAR HILL* (74) was an AIP horror movie starring Marki Bey, Colley and Robert Quarry. "Oh yes, American International Pictures. The family of The Arkoff's! Sammy Z. was about five foot five inches tall. He smoked a two foot cigar that was four inches in diameter. It was a huge cigar. 'Hey Don, come over here, I want to talk to you, ra ra ra...' (imitates Arkoff voice) He'd reach up and throw his arm around your waist. I'm supposed to be playing a voodoo god rising from the grave with an army of zombies. So I said, 'Well, let me go back into my old

theater bag of tricks here and do what I'm supposed to do. Let me do a lot of research.' So I got several books from the library. One was written by two anthropologists that had studied voodoo religions around the world and another was written by a practitioner of voodoo from Haiti. This character was based more or less on the actual voodoo character that comes from Haiti. The Haitian characters name is Papa Legre, who is all powerful, all omnipotent. Throughout the voodoo culture Papa Legre is the one single heavyweight dude. My character's name was Baron Samedi. It went through how the rituals of voodoo work. For those who believe in it, things can actually happen, good or bad. A woman hates her old man so she goes through a voodoo priestess who puts a hex on him and he ends up dying of a horrible disease or a heart attack or a car crash. By filling a glass with alcohol and burning chicken feathers and spiders and lighting incense and doing chants on a daily basis. The two scientists related voodoo rituals to others rituals that take place in other religions, such as the Catholic religion, the burning of the incense, the drinking of the blood, the wafer, the bread of God. These are rituals that are really taken right out of voodoo rituals. And relating the singing from the Baptist or Episcopalian or Presbyterian religions, even the Muslims and the Sikhs, all of the rituals all had a basis in the early African voodoo tribal religion that came west from the tribes of Africa when the slaves were brought. So I said, 'I've now got all this information. I'm going to make Baron Samedi

scary, boy is he going to be scary:'"

"So they took us off to Houston, Texas. One of the locations was this mansion that looked like it had been abandoned for a hundred years. It even had an elevator in it. It had been abandoned for ten or fifteen years. The place was full of cobwebs and dust, it was really quite neat. The only thing I objected to is, here I am starring in this movie and I'm being treated like a peon. Robert Quarry was under contract to Samuel Z and AIP. He was working off the last bit of his contract, so he took all the salary. Here they are paying me 750 dollars a week and I'm starring in this bloody mess. Union law states that when the performers travel, they travel first class and they stay in a first class hotel and when they work on the set they have a first class dressing room. So I get to Houston, finally, I didn't have any dressing room. It was like 95% humidity. It was 95 degrees every day. They were talking about having me stand behind a car in the street to change clothes.

Forget it! So I went out and rented a forty foot motor home and I drove it to the set and the producer went bugo, he went off - 'You cant do that! You can't drive that here! We have to put a union driver on that. We have to pay the union drivers a thousand a week and...' And I said, 'Wait a minute. Are you telling me that a driver of my motor home makes more money a week than I do and I'm starring in this piece of shit!' I said, 'I'm going to keep this until you provide me with a dressing room and in the mean time I'm calling the union and letting them know exactly what you people are doing down here.' That's what they did at American International. They exploited everybody. In fact in those days, Pam Grier, she was a secretary for Sammy Z. Arkoff. They exploited the secretaries. Most of the secretaries had big titties and they were tough looking chicks. Sammy Z. was in seventh heaven with all with these great looking gals. They had to ball his bald head. It was a sweat shop for sure. But he kept turning them out. Roger Corman came through there you know."

Black cast 70s movies became known as blaxploitation. "If I could get my hands on the reviewer who coined the phrase blaxploitation I'd choke his ass until he turned blue, yellow and green. He destroyed our entrance into the business as being bonafide filmmakers. The initial intention was an awareness that, the stuff we were doing was a tiny bit exploitive, but America was



looking for it's own heroes. Up until that point we only had Caucasian heroes. It kind of excluded the whole other 60 or 70% of America, Asians, Mexicans, blacks. When we started our flow of films in the late 60s, early 70s, the theater chains were divided by A, B, and C movies. A movies play in the big houses downtown. B movies play on the outskirts of downtown. C and D movies play in the neighborhoods in almost every city, in the barrio and in the ghetto, Asiantown, Korea town. We were putting movies in these houses that had neighborhood heroes. They were making money hand over fist and the A and B movies were falling on their face. They didn't know what to do, they didn't know how to do it. We were doing fine. It's easier for people to come out of these houses and go to their neighborhood movie houses and not go all the way across town and feel intimidated and have people stare at them. We were making money for everybody. There were some good movies. SHAFT, and BLACULA was fun, WATERMAN MAN, and COTTON COMES TO HARLEM, good stuff. This reviewer said 'why are you exploiting these poor black people.' He was attempting to be on our side, but he drove a stake through everybody's heart. And by 1973 it was dead. We couldn't get any work. I was working every other week from 66 to 73. 73 was the year of the energy crunch, long gasoline lines. Sugar and coffee were \$15 a pound. There was a huge scare, the movie industry said yeah OK, they just quit making movies with our kind of characters. They started turning out TEXAS CHAINSAW MASSACRE and Chrome Pliers In The Night, you know, it was just terrible, awful junk, and putting them in the A and B houses. The C and D house had to close down because they couldn't get product. They had lost their heroes. There were no longer any heroes. On television shows, at that time if you were a special guest star, your salary base was 32 hundred dollars a week. But after the year of the energy crunch you couldn't get more than a 25 hundred dollars a week. They quit using big names. They didn't want to pay them. The whole business has just been on a downhill slide since then.

HERBIE RIDES AGAIN was a LOVE BUG sequel with Ken Berry, Stephanie Powers, Helen Hayes and even Huntz Hall. DEATH SCREAM (75) was an ABC movie with Raul Julia, John P. Ryan, Lucie Arnaz, Edward Asner, Diahann Carroll, Kate Jackson, Cloris Leachman, Tina Louise, Nancy Walker, Eric Braeden, Tony Dow, Helen Hunt, and Sally Kirkland. Colley was originally hired to play the black militant leader in THE ENFORCER (76), but was replaced by (the late) Albert Popwell because Clint Eastwood supposedly didn't like his performance. More TV work followed. CASINO (80) was an ABC pilot for a revival of Blake Edwards' MR. LUCKY series starring Mike Connors. Barry Van Dyke, Gene Evans, Joseph Cotten, Lyda Day George, Bo Hopkins, Robert Loggia, Robert Reed, Barry Sullivan, and Sherry Jackson were all in it.

In 81 Colley became a regular on THE DUKES OF HAZARD, playing Sheriff Little. "That came because of a producer friend of mine, Leonard Kaufman, who had gotten me my very first guest starring role on DAKTARI. Years later I was called in by Leonard, now the line producer on DUKES OF HAZARD, who said "I never forgot you from that day. We've got this Sheriff Little, do you think you can pull it off?" I had a beard. I went home and put on my cowboy boots and a big old 10 gallon Stetson. I went stomping in there to do my audition. Secretaries were falling off their chairs. I gave a wonderful reading. Boss Hogg (Sorrell Brooke) and Roscoe P. Coltrane (James Best - PV #17) are telling me a line and I cocked the shotgun in their face and they both panic. They've got a van full of illegal hootch and they try and sneak it across my county and I catch them. I confiscate the hootch and I take my shot gun and I blow up the truck. They hired me on the spot. I played him straight. He was a bad ass. It reminded me way back when I was in high

school, I had a chemistry teacher, her name was Miss Herron. She looked like your old maid aunt but she could chew nails and spit them out at you. She was scary. She would intimidate her students. Kids would end up crying if they didn't have an answer. Some kids would get really scared. I'd have to cover my mouth to keep from giggling. But if she catches you laughing, you're next. This is the way I played Sheriff Little. 'Please don't let him see me!' It worked really well."

BLUE IGUANA (88) was a western spoof with Dylan McDermott, Jessica Harper, James Russo, Dean Stockwell and Flea and PIRANHA was a typical direct to video Roger Corman remake. Roles have become harder to come by. "My friends in the business, around my age are all mystified as to what's going on. I was talking to a screenwriter and a script doctor. He had some really great credits, he just turned 50. He tells me that that they told him that he's too old. Money has so totally taken over the business, the mentality has a window that's ten minutes old or ten minutes new. If it's ten minutes old then it's discarded. We have all these blasted sitcom shows, they don't use any job ins (when they hire outside people to be characters) anymore. They use the same six people over and over. If there is a job in, the person comes in and delivers a telegram and walks out unless it's an old comedian who plays a relative. Many films today are all computer generated special effects, through in some naked scenes, lots of gunfire, lots of bloodshed, car chases, airplane or ship explosions, and no story line. There are a hundred million great stories out there, but what do they do? They start making remakes of old cartoon

shows or remakes of old classic movies. The remakes are so bad, so bad, like PSYCHO. And with the advent of high tech everything, the first one's in our business who were thrown out were the dancers. Then the musicians who used to score soundtracks. Now they have one guy on a synthesizer."

"Now we're getting to the next level. What do they have? - A BUGS LIFE, TOY STORY. They get an actor and put him in a sound booth and make him say a few things and then send him home. They can computer generate actors and actresses. They don't need us anymore. That's what it's coming to. Where's the story line? The best movie I've seen in the last few years is THE



Don Pedro with Justin Humphreys

USUAL SUSPECTS with Kevin Spacey, great movie. SNAKE EYES with Nicholas Cage was so bad. Young filmmakers that are just starting out are conscience of this. They want to tell stories. I was very fortunate to have done a young independent film. It got screened twice at Sundance this year. They loved it. It's a take off of The Tell Tale Heart. It's called THE HIDING PLACE. I play a policeman trying to investigate this horrible murder. A guy cuts up his grandfather and buries him in the floor. It's a wonderful little film. I just did a voice over commercial for a (huh!) plastic surgeon. I haven't had (hardly any) work since 1995. I haven't had a days work. I even took a voiceover class for animation. I went on an interview one day for a major project. This casting director asked 'What have you done. Who have you worked with?' 'I worked with George Lucas.' Blank look. 'STAR WARS?' 'I thought Spielberg did those.' I started for the door. I said 'One of us is in the wrong business here.' He said 'What do you mean!?' I said, 'Forget it, forget it. You don't know and I can't tell you.' He was screaming at me 'Who do you think you are!?' Then I read a story about Rod Steiger being interviewed by a vice president of some studio. Steiger walks into an office and a guy a third of his age asks him, 'Well, Rod, can you do a Southern accent?' Steiger goes, 'My god man, I won an Academy award doing a Southern accent!' It's very disturbing. We used to pride ourselves on having the knowledge that came before us. The exciting things that made us want to be in this mess. Today it's bottom line, money. Who's got the money and who's on top. Whose got the formula."

PV

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GARY KENT

Interview by Robert Plante

Gary Kent was born in Walla Walla, Washington, June 7, 1933. "The Kents were wheat ranchers. My great grandfather was a drover and drove a team of oxen in the late 1800s from Wisconsin to Walla Walla. His sons, including my dad, Art Kent, and my uncle Guy were both wheat ranchers. I had four sisters. Dad was a rancher, deputy sheriff, electrician and union organizer. His heroes were Joe Hill, John L. Lewis, Walter Reuther and the Texas Rangers. My mother, Iola, was just the opposite: a poet, a psychic and she loved anything that had to do with books, poetry, movies, the stage. Maybe that's where I got my interest in film and writing. My dad left Walla Walla and I was raised in the Seattle and Renton area. We lived way out in the country. I'm just a country boy and I still experience life from that point of view. We always had like four cows and a bunch of chickens, a garden. I'm not a real sophisticated person.

"I went to Renton High School and played football, pole vaulted on the track team, got into the school plays. I loved movies and saw two or three a week, and went home and acted out every person I could think of. I thought I was Burt Lancaster for a long time. I was the kid in the neighborhood that had the pillowcase tied around his neck that would jump off the top of the barn. I destroyed my knees when I was about eleven and my mother couldn't figure out what was going wrong. I would stand up and my legs would just go out from under me. I was out jumping off the top of the barn to impress the neighborhood kids. It took me 'til I was in my late twenties to know you're supposed to dig it out, put a pit in, throw some bags down there."

"I went to the University of Washington, majored in journalism, minored in drama, and I was in the Naval Air Reserve. They called me to active duty toward the latter part of the Korean War. Couldn't wait to go. I wanted to go fight; I couldn't wait to find out what that was all about, but because I was a journalism major they sent me to Corpus Christi where they needed a journalist for The Blue Angels, the Navy Precision Flying Team. I thought I was on my way to being a great journal-

With Mercedes McCambridge—*RUN HOME SLOW*

ist. I have a real respect for journalists and writers.

"All this time I was doing plays. I married and moved from Corpus Christi to Houston. Houston had the Alley Theater, the Playhouse Theater and a theater called Theater Inc. All three were dynamic, off-off-Broadway organizations doing good stuff. I just stumbled into it. I drove a friend to a reading and ended up reading myself. I signed on to the Playhouse Theater as the juvenile lead. The ingenue opposite me was Katherine Hellmond. I had just gotten out of the service and was just a kid, and fell in love with the theater. About a year-and-a-half later the theater broke up and everybody went to New York but me. I wanted to know what movies were all about and out I went. I took the Greyhound bus from Houston, Texas to Los Angeles.

"I was totally unprepared for a really big city and to this day I'm still in awe of huge cities. Hollywood seemed terribly forlorn and sad to me. I thought it was going to be this bright place with streets paved in gold but everybody seemed sort of dilapidated. The trolley car seats were messy and there were winos sitting around. It still has that aura about it and I'm sure people are disappointed when they go to i.e., 'Hollywood.'"

Kent's first few films were for Allied Artists. "My dad got all the ball players jobs as electrical workers during the summer in Seattle, where you'd go out and pack steel to put power lines up, to build you up for football and you'd get a little money. In doing that I joined the Electrical Workers [Union]. The Electrical Workers in L.A. held a contract for television stage managers and assistant directors besides power work. I had gone to work as a union stage manager at KTLA and KHJ. Those were my first jobs in the industry, but I really didn't want to do television. I answered an ad for someone to run a mimeograph machine in the production office at Allied Artists. I got the job and was bugging everyone on the lot to let me do a movie of some kind. I talked to a fellow named R.G. Springsteen who was doing *KING OF THE WILD STALLIONS* with George Montgomery and there was a part of a ranch hand that was only one line. I can remember the line to this day: 'The whole herd's spreadin' out.' He needed someone who could hard ride and I had horses all my life. I took a bus to location and when I got there, there were all these horses and a chuck wagon where they were putting out egg and bacon sandwiches. I went up to get one and pulled out my wallet and they said, 'No, this is breakfast, this is free.' I thought, You mean in movies you get to ride horses and get breakfast for free? This is for me! [Laughs] One of the other guys that rode with me was this short, stocky fellow named Michael Letz, and he was George Montgomery's brother! You'd have never known it, but evidently they were Russian Jewish from Montana, where they had been actual ranchers. Nice guy."

The other two Allied Artists films Kent next played in were *LEGION OF THE DOOMED*, with Anthony Caruso and Bill Williams, and *BATTLE FLAME*. "I can remember dialing the radio a lot for the French Foreign Legion. *BATTLE FLAME* was Korea and I had a little bit larger part; Robert Blake was in it. I got to do a scene with Scott Brady. I thought he was a great guy. There are many rough tales about him, and he and his brother, Lawrence Tierney, were known as *THE barroom brawlers*. He was a hard drinker but he had a heart of gold and did magic,

wonderful, little things in my life."

Kent was involved with the unmade DEVIL WOLF OF SHADOW MOUNTAIN. "At the time Bud Cardos and I, a soundman named Bob Dietz, and a makeup guy named Bo Wilson (who was related to the Westmores) were going to form a company and do some films. We wrote and developed a couple of scripts, and Bud had this one he wanted to do, and we sketched out some scenes and some action. I was going to direct it. Johnny Carpenter, the producer, ran a school for blind kids to learn how to ride horseback. He was 5' 2" and thought only he and John Wayne looked tall in the saddle, he was absolutely convinced he looked gorgeous on a horse. The other part of him was he was always scamming and scheming movies that never went, and this was one. I don't think it ever got put together."

In between films Kent worked at the major studios as an electrician. Though he had kids to support and took jobs as a bouncer and private detective, in order to stay in the movies he learned as many film-related skills as possible, including makeup and key grip, and often worked uncredited. His next film was the recently uncovered RUN HOME SLOW, from '65. "Tim Sullivan, the fellow that produced and directed it, is a story in himself. He had been a major actor on Broadway in the '20s and early '30s, and had major problems with alcohol. He went from absolute stardom to living in Central Park. He found God one day in the form of an imaginary friend named Jake and quit drinking. In L.A. he started dialogue coaching and had an enormous charm. He put together this film. I was brought in to read by an acquaintance. Mercedes McCambridge played my sister, Frank Zappa did the music, he was just a kid, and Linda Gaye Scott was in it. We went out in the desert with an almost totally inexperienced crew. Tim had never shot a movie before, but he imparted that great sense of life that I felt a lot from independent films."

Gary's next film was Ray Dennis Steckler's THE THRILL KILLERS. "Ray lived across the street from my wife and I and he was always running around with a camera and he had this incredible energy and likable personality. It was always like shoestrings, off-the-cuff, seldom a script but he was seeing something in his mind that was gonna be just wonderful. He dragged a lot of people into that energy, including me, and I thank him for that, and he would always pay you something. I thought I was awful in the film but he wanted me for the fight scenes and stunts, which were good."

Exploitation movie vet and all-around interesting personality Liz Renay was in the film, along with Laura Benedict and Joe Bardo. Many consider it Steckler's best. "Liz Renay had been the girlfriend of Mickey Cohen who was an L.A. mobster. She was a woman of distinct class. She didn't come off as a bimbo. She had a chance to rat on a lot of people instead of going to prison

and doing time and she refused to do it. She did her time without complaining. She was a very good painter and conducted art classes while doing time in prison. She was a strong woman."

Around this point Kent joined the close-knit community of stuntmen in Hollywood. "When Chuck Bail and I started there were maybe 200 or 250 stunt guys and girls; now there are thousands. I don't actively seek stunts now but I still do them and know the people. There are guys like Gary Littlejohn and Walt Robles who are still practicing stunt guys. It's a great group and I just sort of stumbled into it. It got me so much work for so many years and I met people who, if they're good at their job, learn to really not bullshit, because it can damage you a lot."

Gary had a small part in the Ted V. Mikels film THE BLACK KLANSMAN. "I was an electrician making it for a group of friends of mine. The guy who wrote it, Art Names, is a dear, dear friend and is actually a sound mixer who wrote and directed a couple of films. I had a tiny scene in a coffee shop. Ted was

always in a cherubic mood and got things done. He was very strange; evidently he was a fencer of some renown and he always presented himself as someone from the honor guard of the Prussian army. He was almost military in his bearing while he mentally was in another planet."

Kent was in David Hewitt's lost biker flick, THE GIRLS FROM THUNDER STRIP, with Casey Kasem and Jody McCrea. "Dave was one of the independent filmmakers. Never had a lot of money. Nice guy, good personality. A lot of people knock

the independent film industry but it was a place where people just getting started could work with people that had been there a long time. People that were on their way out could still make enough money to get their health benefits, so they really served a purpose. In some instances it allowed you to do some good work. Most of the time there wasn't the coverage or the time or the equipment. Dave was one of these people. In his films he always managed to get someone that had worked a lot: Anthony Eisley, Scott Brady, Jim Davis. GIRLS was an early biker film. I didn't think my acting was that bad."

Gary first met Jack Nicholson on his back-to-back Monte Hellman westerns from '66, RIDE IN THE WHIRLWIND and THE SHOOTING. "We went to Kanab, Utah for two and a half months with a week's break in between. It was a great experience and I fell in love with independent film even deeper. Such great people were on those films; Paul Lewis was the production manager, Gary Kurtz, Warren Oates. Another thing that was good about the independent films was that if you were crew you also were really a hardcore part of the family. The thing that's fun about them is all the problems you have to solve. If you don't have the money to get an elephant how are you going to get an elephant? That's the way it was up in Utah. Monte Hellman was a really good director and he had a really good concept of what he wanted



RIDE IN THE WHIRLWIND

ed to do. I knew even then Jack was something special. You couldn't find a nicer guy than Warren Oates. I could do the whole interview on these two films. The story I relate the most is about Kanab. The town had a small motel where we stayed and a larger motel where any kind of celebrity stayed. At that time no one on our films was a celebrity except Cameron Mitchell, who they put up at the big motel. While we were there Daniel Boone came to town and they stayed at the big motel, and Mitchell told them about me as a stuntman. They needed an extra stuntman and they didn't want to send back to L.A. for

him, so on Cameron's word they hired me out of the blue. I met the cream of the crop of the big stunt guys at that time. Legends like Ted White, Roy Jensen (who became a pretty good character actor; when I was a kid there were two tackles for California who were just awesome and first team All-American at UCLA—one of them was Roy Jensen), Charles Horvath (there was a rumor during the Second World War that Eisenhower was going to be kidnapped; one of the guys they put with Eisenhower around the clock was Charlie Horvath, because they said if they can get past Horvath they can have him). While we were there we had to drive 35–40 miles to this one location way out in the middle of the desert over some wild canyon roads and down into this little valley. Somehow or other certain people on the film started racing each other and that race became the important part of the day. I was always driving the equipment trucks so they had to spot me some time. Paul Lewis was driving a Nash Rambler and he complained all the time that we should give him time. Nicholson started out with a full, diesel Mercedes that had about as much guts as a sinner in a cyclone. This thing developed into people putting money on this big Governor's cup race at the end of the film. Nicholson eventually got rid of all his passengers because he didn't want the extra weight and we would race. Finally Monte Hellman found out what we were doing and just threw a hissy which he should have done, so we never did get to have the big, final race."

Kent's first film for Richard Rush was the spy spoof **A MAN CALLED DAGGER**. "Rush was set conscious more than anyone I ever worked with. We all just fell immediately into his *ouvré*. We had Jan Murray playing a Nazi war criminal; I had to fly him through the air and shoot him up with a flame-throwing wheelchair. There were all kinds of fun challenges on this picture."

When asked about famed cinematographer Laszlo Kovacs, Kent describes him as a "very nice guy. He's got my bongo drums I'd like to get back."

Gary worked uncredited on Tom Laughlin's chilling debut of '70s icon Billy Jack, **THE BORN LOSERS**. "I was just called in for a few days for effects. I knew [actor] Bob Tessier from the other biker films and liked him a lot. One of the great key grips, Tom Ramsey, was on that show."

In 1967 Kent worked on two early biker flicks. Bud Cardos hired Gary for his first foray into the world of Al Adamson,



HELL'S CHOSEN FEW



THE SAVAGE SEVEN

HELL'S BLOODY DEVILS. "Bill Bonner and I played gangsters and chased the lead actress around in the beginning of the film. I was mainly brought in because I could run." He worked for Richard Rush again in the classic **HELL'S ANGELS ON WHEELS**, doing stunts and uncredited acting. "I really enjoyed working the film. It was the first time I got to physically work with Chuck Bail, who I worked out with. I needed some guys fast, and he brought up Eddie Donno, who's another stunt guy." The real leader of the Angels at the time, the infamous Sonny Barger, was in the movie and gave it their endorsement, actually promoting it at screenings. "He was an animal, but he wanted to be better. He could be a big bear one minute and a dangerous asshole the next."

[Producer] Joe Solomon sent him tubthumping with Adam Roarke and Gabe DeLutra [aka John Garwood] and somewhere along the way I heard he attacked a radio station intern at the hotel. The thing that was tough

with all of the bikers was that they all wanted to do stunts but they were all usually [drug-] impaired."

Kent did a day's stunt work on David Hewitt's corny sci-fi film, **JOURNEY TO THE CENTER OF TIME**, taking a fall, and did some acting and stunts in Hewitt's biker flick **HELL'S CHOSEN FEW**, which has only recently surfaced on the tape trading scene.

Gary next did some crew work in the marginal biker film, **THE ANGRY BREED**. "I was very confused on the film; I didn't know what it was about, I'd never seen a script. I did not have a great rapport with the director, although others did. I'm not sure why he hired me, but I staged the fights and did a couple of stunts and effects."

Dick Clark produced the rural action movie, **KILLERS THREE**, for AIP in the mountains of western North Carolina,

which Gary did some car chases for. He was next in the obscure Al Adamson sex western, *LASH OF LUST*, filmed on the Spahn Ranch. "I remember staging a fight between myself and a guy that used to play ball for the Minnesota Vikings, Jimmy Lemp. I thought it was one of the best fights I ever staged. It was one of the only times where a crew applauded a fight scene. I'd love to see it. I saw Bud Cardos throw Tex Watson off the set. He came up on the set in a black cowboy outfit with loaded sixguns on his hips. Bud's a tough guy when he wants to be and he threw his ass off the set. Then Watson started firing his guns from the other side of the ridge! I remember Bud hiring Charlie Manson to work on the dune buggies, and Charlie tried to scam extra money out of him. He was a little tiny guy who wouldn't look you in the eye and always had his shirt off. I was sitting on the boardwalk in front of the saloon early in the morning getting ready to shoot and Patricia Krenwinkel came up feeding chickens, and she was dressed in this 1890s pioneer woman's garb, and I thought, Am I doing a time flash or what?" Unfortunately, the film wasn't released until 1972 and no one knows what happened to it.

Gary was in two Rush films in 1968: his follow-up to *HELLS ANGELS*, *THE SAVAGE SEVEN*, and the hippie classic, *PSYCH-OUT*. "I had my ribs broken on a stunt scene in *THE SAVAGE SEVEN*. We were riding down the road on our bikes, standing on the seats, and a very good bike rider, Alan Gibbs (who died of cancer five or six years ago), for some reason lost his bike and went down and his bike came over and knocked mine completely out from under me. I went down on the concrete and the actors, who were all behind the stunt guys, ran over me. Joey Bishop's son [Larry] plowed right over me because it just happened so fast. I went to the hospital and the first unit was off shooting somewhere else with Max Julien. Someone came running up to them and said Chuck Bail just got hurt and Max said no, it was Gary Kent. Max knew this somehow, psychically. I have a few pictures that I'm really proud to have been a part of, and *PSYCH-OUT* is one of them. I got to do what I think was some of my best work with the fiery effects sequence."

Kent worked with Ray Dennis Steckler again in the detective spoof, *SUPER COOL*, aka *BODY FEVER*. "I had totally forgotten that I had worked on that film until I talked with Ray a couple of years ago. It has a certain charm and I like it better

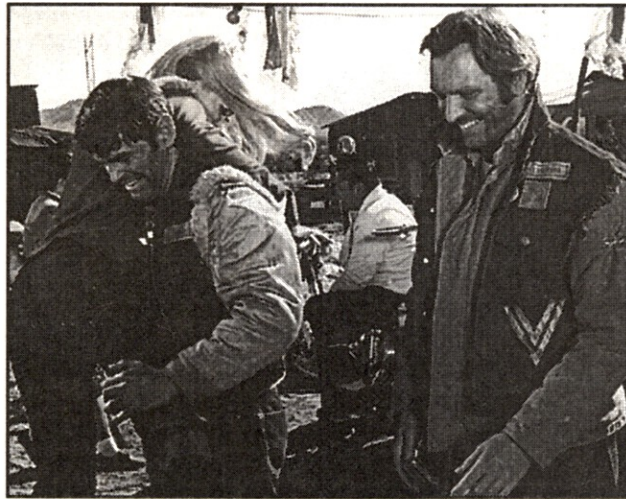
than *THRILL KILLERS*." He next had a small part in Peter Bogdanovich's classic, *TARGETS*. "I did all the effects on it, which included all the shooting and much of what happened at the drive-in. I liked the experience a lot. It was a family feeling again on a film that we all got caught up in. One of the great key grips, Tom Ramsey, did that wonderful shot inside the movie theater screen where the camera is being pulled up through the air getting that point of view of the killer. Tom designed a lift to pull that camera up all by himself with a block and tackle in about ten minutes to get that shot, or it would have never been

there, and it's a classic shot. That kind of improvising was going in. One of the great privileges of my life was meeting Boris Karloff, what a gentleman." Gary did some special effects work on Bogdanovich's earlier patch-together, *VOYAGE TO THE PLANET OF PREHISTORIC WOMEN*. "Peter had shown up at a drama group I was in with a bunch of other people, like John Parker and Stafford Morgan. He was going to hire everyone to be in the film but all the casting was for mermaids standing around in sea foam, so he hired me, Don Jones, and Walt Robles to go out and supply the sea foam. Mamie Van Doren was dating a pitcher for the L.A. Dodgers who used to sit off camera flexing his muscles and eating Wheaties."

In 1969, Kent acted and was assistant director for Al Adamson's patchwork *DRACULA VS. FRANKENSTEIN*, and played the hero and did stunts for the classic *SATAN'S SADISTS*. "I loved it. I was with a bunch of guys I liked a lot. We went out in the middle of the desert for two or three weeks and had lots of fun. I thought it was just a romp and

maybe make a quick run through the drive-ins. Sam Sherman told me he met his wife because of this film!"

Gary acted in Dave Hewitt's *THE MIGHTY GORGA*. "There was one sound stage on Santa Monica Boulevard called Hollywood Sound Stages (owned by Ray Dorn), and Al, Dave and Art Names had their offices there and shot most of their stage work there, and that's where I met Dave Hewitt. I believe he had come from a camera effects background, and I think he owns an optical effects company in Hollywood now. On *GORGA* I worked one day." On a ridiculousness par with *THE MIGHTY GORGA* is *ONE MILLION AC/DC*, written by Ed Wood. "As I remember, I did the film for Gary Graver. On this one he was directing and running camera, and he and Ed DePriest came up with this idea. I



THE SAVAGE SEVEN



SATAN'S SADISTS

58 **LEGION OF THE DOOMED** - act
 59 **BATTLE FLAME** - act/stunts
KING OF THE WILD STALLIONS - act/stunts

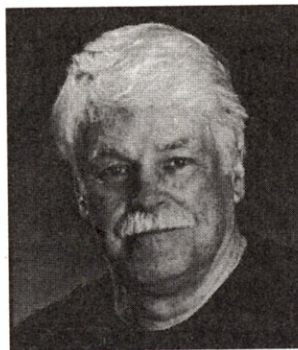
65 **ONE SHOCKING MOMENT** (SW) - act
RUN HOME SLOW (JFTH) - act/stunts
THE THRILL KILLERS (Sinister)/MAD DOG CLICK/
 THE MANIACS ARE LOOSE/ THE MONSTERS ARE LOOSE -
 act/stunts

66 **THE BLACK KLANSMAN** (Unicorn)/ I CROSSED THE
 COLOR LINE - act
RIDE IN THE WHIRLWIND (Vid America) - act/stunt
 coord.
THE SHOOTING (Continental, Vid America) - stunt
 coord.
SUBURBIA CONFIDENTIAL (Rhino, SW)
 GIRLS FROM THUNDER STRIP - act/stunts
 A MAN CALLED DAGGER - various bit parts/sp fx/stunt
 coord

67 **BORN LOSERS** (IVE) - sp fx
 FAKERS (rel. w/ new footage by
 Independent-Int. in 70 as HELL'S BLOODY
 DEVILS and SWASTIKA SAVAGES; reedited
 and rereled. in 1972 as SMASHING THE
 CRIME SYNDICATE) - act/stunts
HELLS ANGELS ON WHEELS (Anchor
 Bay, Monterey, Vid America) - act (uncred-
 ited)/stunt coord
HELL'S CHOSEN FEW (Shocking) -
 act/stunts
JOURNEY TO THE CENTER OF TIME
 (Genesis, Premiere)/TIMEWARP (United
 American) - stunts (uncr)

68 **PSYCH-OUT** (HBO), act/FX/stunt coord
THE SAVAGE SEVEN (Rylon), - act/stunts
BODY FEVER (Mascot, Neon, Sinister, VEC)/ SUPER-
 COOL/DEADLOCKED; THE LAST ORIGINAL "B" MOVIE -
 act/stunts
TARGETS (Paramount) - act/FX (uncr)
THE FABULOUS BASTARD (FROM CHICAGO)
 (SW) - act
 THE ANGRY BREED - sp fx/stunt coord
 KILLERS THREE - stunts.
 LASH OF LUST - act/stunt coord.
 VOYAGE TO THE PLANET OF PREHISTORIC WOMEN - FX

69 **DRACULA VS. FRANKENSTEIN** (Vid America/World's
 Worst)/THE REVENGE OF DRACULA (Dura
 Vision)/THE BLOOD SEEKERS/ SATAN'S BLOOD
 FREAKS/BLOOD OF FRANKENSTEIN/ TEENAGE DRACULA/
 THEY'RE COMING TO GET YOU - rel. by Independent-Int.
 in 70 w/ added footage (act/asst dir.)
SATAN'S SADISTS (Super)/NIGHTMARE BLOODBATH -
 act/stunts
THE MIGHTY GORGA (Cinema Concepts, SW) - act
ONE MILLION AC/DC (SW)/ATTACK OF THE CAVE
BABES (Even Steven) - act/stunts



70 **SINTHIA THE DEVIL'S DOLL** (Sinister, SW) - act
BLOOD MANIA (Academy, Sinister) - prod mnr.
THE HARD ROAD (SW) - act/prod mnr.
MACHISMO-40 GRAVES FOR 40 GUNS (Malibu)/
REVENGE OF THE WILD BUNCH (CNH)/ FORTY
 GRAVES FOR FORTY GUNS/ OUTLAW RED/ THE SAVAGE/
 SAVAGE RED/EL SALVEJO - act/stunts
THE PSYCHO LOVER (Alpha Blue)/THE LOVING
 TOUCH (SW)/THE LOVELY TOUCH/ PSYCHO KILLER -
 prod mnr.
SANDRA, THE MAKING OF A WOMAN (SW)/I AM
 SANDRA - prod mnr.

71 **THE RETURN OF COUNT YORGA** (Orion) - stunt
 coord.
 THE INCREDIBLE TWO-HEADED TRANSPLANT- act/stunts
 SECRET PLACES, SECRET THINGS- co-D/S

72 **ANGEL'S WILD WOMEN** (Super)/ROUGH RIDERS
 (Marathon) - act/stunts
 THE HARBINGERS - prod mnr.

73 **THE HOUSE OF SEVEN CORPSES**
 (Hollywood Home Theater, Star Classics, Video
 Gems) - assoc prod/prod mnr.
SWINGER'S MASSACRE (Standard)/ INSIDE
 AMY - act
SCHOOLGIRLS IN CHAINS (VSOM, World
 Premiere)/ LET'S PLAY DEAD - act/unit prod
 mnr.

74 **FREEBIE AND THE BEAN** (Warner) -
 act/stunts.
PHANTOM OF THE PARADISE (Key) - unit
 prod mgr.

75 **THE PYRAMID** - D/S
 79 **THE FOREST** (Starmaker)/TERROR IN THE FOREST -
 act/stunt coord.
 EARLY HOUSTON/ THE FINAL MATCH - S

83 **LOST** (Ane)/ SKIPPER - act/asst dir/stunt coord
 85 **L.A. BAD** (Prism)/RAINY DAY FRIENDS - P/D/S/act
 88 **LETHAL PURSUIT** - act/stunts
 89 **WARBIRDS** (Starmaker) - 2nd unit dir/stunt coord.
 90 **FLIGHT OF THE BLACK ANGEL** - act

93 **GUN OF DRAGON** (H.K.)/GUNS OF DRAGON/HU XUE TU
 LONG ZHI HONG TIAN XIAN JING - stunts
 94 **THE COLOR OF NIGHT** (Hollywood) - stunts
 96 **STREET CORNER JUSTICE** (Orion) - S/act/stunt
 coord.
 97 **FLIPPING** (Paramount) - stunt casting
 98 **TEXAS CITY COPS** (unaired Fox pilot) - act

TV: Daniel Boone, stunts; Divorce Court, act; Dragnet, act; Gist and
 Evans, 2nd unit dir; Man from U.N.C.L.E., stunts; New Adam-12, act.
 Plus Stage Manager/AD for KHJ-TV and KTLA, Los Angeles, and vari-
 ous commercials as actor.

met Ed Wood because he was editing a lot for Ed DePriest and Don Jones; I would go to visit them and Ed would be in the room, but I really did not know who he was or what he'd done until many years later. This was tongue-in-cheek, and we all thought we were witty and funny and that no one would ever see it." Ed DePriest produced and subdistributed many films through the Grads company. Gary could barely remember working on Ray Dennis Steckler's strange *SINTIA THE DEVIL'S DOLL*, with Maria Lease.

In 1970 Gary was production manager for *BLOOD MANIA* and *THE PSYCHO LOVER*, both directed by Robert O'Neil, later of the *ANGEL* series. He also production managed, and acted in Gary Graver's amazing *THE HARD ROAD* and *SANDRA, THE MAKING OF A WOMAN*, starring Monica Gayle. "The nicest man in the world, Jack Valle, the last of the old guys from the '30s and '40s roadshow pictures, came to Graver with the idea for *THE HARD ROAD*. John Alderman was really good in it. Monica was, I thought, a gifted actress for the part of Sandra. We all got to go to San Francisco for the shoot. I remember meeting Uschi Digart on *SANDRA*. She was a friend of Graver. She seemed like a nice person and rather quiet and shy." Gary was asked about the newly flourishing nudity in movies of the time. "The real actresses were uncomfortable, and although they'd do it, it was still a new thing. The ones that were used to it, like Bambi Allen, had been maybe go-go dancers or something on the side. The tragedy was a tendency among some of those people to accentuate their bodies by having implants and injections just so they could work. Bambi died from the results of silicone injections. She was a nice girl that was around on some of these films and even harder ones. I don't think, for instance, Monica Gayle ever was really comfortable, so to speak, because she approached everything more as an actress than an exploited person." Kent did some stunt work and acted in *MACHISMO: 40 GRAVES FOR 40 GUNS*, where he first met Ron Garcia.

The pseudonym Donald Brodie was used for Gary's work in *THE INCREDIBLE TWO-HEADED TRANSPLANT*. "I was hired by the director to do the stunts, and they changed my name probably so they wouldn't have to pay residuals. I had to go to SAG because it was a union film. I met John Bloom on that film." Gary did stunt work on Bob Kelljan's *RETURN OF COUNT YORGA* and Al Adamson's *ANGEL'S WILD WOMEN*, and production managed a murder mystery called *THE HARBINGERS*. "Eddie Donno called me. He was playing a part in this murder mystery and they needed a production manager, so I put together my group: Don Jones, Ron Garcia, Gene Clark."

"I fell in with this group of young, hungry film guys and started production managing and doing what I could with them, but I really wanted to direct. I didn't have the camera knowledge. Gary Graver had been a combat photographer in the

Vietnam War and I wrote press releases, so I didn't feel secure enough. There were all these exploitation and sexploitation movies being done in the '60s that afforded you a chance to get your hands on a camera and a crew if you were willing to write nudity into the script. The major studios couldn't do it. Everybody took the jobs hoping they could do a good film, or pay the rent, or the phone bill, whatever. They were financed and distributed by some of the great characters: David Friedman, Jay Fineberg, Vince Miranda.

"Along came this fellow named Mike McFarland from Sacramento. He had been a business major at Stanford and he wanted to make a sexploitation movie. I had been recommended as a production manager able to put together good, low-budget crews. We were sitting in a sub sandwich shop and he was talking about getting a director and I said, get me. I wrote the script and co-directed it with a fellow named Ron Nicholas. I immediately tried to do the Broadway of exploitation movies, but didn't have a lot of film. I hired an ex-marine named Jerry Fitzpatrick,

also an actor and good friend of mine, to be the first AD. He had been the youngest marine and the youngest sergeant in the marine corps during the Korean War, he was around 14 and lied all the way down. Tough guy. I hired a Hungarian cameraman named Louie Horvath because I thought that's the thing to do. So that was *SECRET PLACES, SECRET THINGS* and I changed it into a movie about loneliness and unfulfilled desire. It had a certain kind of charm to it and it got out and played a lot, and it's another film I've never seen."



SATAN'S SADISTS

Paul Lewis hired Kent to production manage 1973's shot-in-Utah *HOUSE OF SEVEN CORPSES*, with John Carradine, John Ireland and Faith Domergue. "We had to put up everyone in this little dinky hotel, but they treated us great, and I had to talk the Utah State Historical Society into letting us use their building, which was the ex-governor's mansion but it now houses all the Mormon archives. It was a marvelous house, really photogenic, but we would be shooting in the hall and right inside the door there would be eight office workers on the phone. Whenever we called 'quiet' they all had to stop their typing. Ron Foreman worked on this, and he later went on to become a really well-known set designer. One night we all probably smoked and drank a little too much and we stole a freight train. I can remember Ron and Don Jones somehow knew how to drive the thing and we went roaring through Salt Lake City singing songs. I still don't know how we didn't end up in jail. Carradine would hit the bar the minute we were finished and sit there like a gentleman and tell jokes all night."

Two sick highlights of the '70s for Kent were 1973's *LET'S PLAY DEAD* and *INSIDE AMY*, made back-to-back by Don Jones and Ron Garcia, respectively. "Don and Ron had made a deal to get some money where they could each make a small film for the same producer, a fella named Dave Arthur. One would direct

and the other would shoot. **LET'S PLAY DEAD** [aka **SCHOOL-GIRLS IN CHAINS**] was Don's film, he wrote the script. I got to act with a buddy of mine, John Parker, who played the crazy brother. We talked Don into casting a lot of the members of a really good theater group in L.A., so here we have this bizarre, strange film with classically trained actors, and it made it even more bizarre. I'm told this film is a classic hee-haw for the Marines in San Diego, it plays down there about once every month and they all go and hoot and holler and throw things at each other."

INSIDE AMY (not released until '75, by Adpix) boasts an A-list sexploitation cast, with Rene Bond, Marsha Jordan, Uschi Digart and Ann Perry. It was released on video as **SWINGER'S MASSACRE**. "I thought they were nice ladies. It sounds simplistic but I was always married or involved in a really tempestuous relationship with someone other than the people I was working with, so I really didn't get to know them intimately even at lunch or something, but on the set they always seemed to be a lot of fun and in a good mood."

When asked about the origins for the darkness and pathology of the early- to mid-'70s exploitation films, Kent points to a number of factors. "Hardcore hadn't hit yet but it was there and around the corner. Also, the majors were starting to really get more daring. So everybody was pushing the envelope in some way. It was just a whole bizarre scene that was going on."

Kent went back to work for Richard Rush again in his early cop-buddy prototype, **FREEBIE AND THE BEAN**, shot in San Francisco. "Chuck and Dick called me and Eddie Donno up to work the stunt unit. I would do anything for those guys, as would most people. The city really got behind us, except for Herb Caen, who was the big columnist in San Francisco, since we were closing down three or four major streets every morning doing those car chases. Traffic was rerouted and somehow it bothered him on his way to work. So every morning we'd run to buy the *Chronicle* to see what nasty thing he said about us that morning. The film was very funny. I thought that the timing that Jimmy Caan and Alan Arkin had was incredible."

"I had been asked by a black producer to come to Dallas. He wanted me to direct a film he was going to do called *Ghetto Cop*. I read the script and kind of liked it, but I said it needed a rewrite. He said he'll pay me to come on down to Dallas and we'll rewrite it and he's putting together the money. Little did I know he did not have his money and I got to Dallas and he really didn't have his act together. It sort of fell apart. While I was there I came up with the idea for **THE PYRAMID** and Paul Lewis called me. He was production managing **PHANTOM OF THE PARADISE** and they were going to be shooting in Dallas. He asked me to go to work on the show, and they showed up in Dallas over the Christmas holiday. Half the crew was from New York, half from L.A., everybody home-

sick, nobody wanted to be there. I can remember Christmas Eve we worked and Paul Williams had catered this magnificent dinner and had it delivered to the set, but they all had the flu and the dinner just sat there—tons of turkey and champagne and grapes. My future wife, Tomi Barrett (Shirley Willeford) was working in Dallas as an acting coach and choreographer. They hired her on **PHANTOM** to choreograph a couple of the musical numbers. Paul Williams, the singer, and Paul Williams, the conductor, were responsible for the music." The picture was nominated for best musical score, and is now considered by some to be a cult classic.

Kent parlayed his being in Dallas to put together his next directorial effort. "I had been to dinner on **FREEBIE AND THE BEAN** with a stunt guy, Al Wyatt, who had just gotten back from Egypt and had gotten into pyramid power. He was telling everybody about it and it was all the rage then. He kept us all fascinated with his tales of the pyramids. After the cop movie fell through, I decided to stay in Dallas and try to put together my own picture, inspired by that dinner conversation. Mike



BODY FEVER

MacFarland raised the money and produced, Tomi Barrett co-starred and brought all the Dallas cast and locations together. I wrote the script myself, based on the literal meaning of the word 'pyramid'... pyra (fire) and mid (middle). Gregory Peck's son had just committed suicide. He worked for a TV station in California and had committed suicide off camera or near camera and in Florida at that time a newscaster had actually shot herself on camera. I thought that was really bizarre because in my youth I had been a newscaster in radio and TV in Texas, and I knew some of the

way they felt about news. Out of that I crafted this story of a newscaster in Texas, which I had been, who was going through a change in consciousness and wanted to find something other than the usual gut-wrenching accidents that he was being encouraged to cover all the time. I interwove into that real psychics and scientists and people that might have something to say about the coming millennium and where we're going. It was really sort of a philosophical piece on an announcer going through a change and trying to turn it into a film and shoot a documentary on it. It got great reviews and played very briefly in Texas. It won Best of Kind at the USA Film Festival in 1981, which is now Sundance. I sued the distributor and spent a fortune getting the film back, but by then I was on to other things and it just sat on a shelf.

After **THE PYRAMID** Kent wrote some films that never got off the ground, but 1979 saw the making and release of his script, **EARLY HOUSTON**. "This was a film that was more or less written for Bo Svenson. I had an idea of a woman speaking for the woman's movement in an enemy country in the Near East, who gets kidnapped and thrown in jail for being an enemy of the state. I had Libya in mind but it was fictional in the script. The state department really pussyfoots, so the soccer player puts

together his own mercenary group to get her out. I was having breakfast at the Warner's Commissary with Chuck Bail and Bo Svenson joins us. I told him about the script and that night Bo was on the phone offering to buy the script. I wrote it very quickly to fit Bo's demands. He had no luck with it as a vehicle for himself, but he finally formed a European distribution and production company and they sold it to TWE in Italy. They made it but I've never seen it."

Kent used the pseudonym Michael Brody on Don Jones' cannibal flick *THE FOREST*. "Tomi and I had married and moved to Austin, Texas, out of the rat-race, when Jonesy called. We all ended up in Sequoia Park having a ball chasing each other around in the woods and eating gourmet cooking. Don swears he's just a normal guy but his films are always very 'dark' and strange."

Another strange later credit for Kent is Al Adamson's obscure *LOST*, a family film involving a search for a little girl in the Utah wilderness. "Al needed a production manager for this film involving children and dogs and horses, so I flew into a small town in Utah and he drove me to Capitol Reef, a really isolated area where he had his motel. He had his problems cut out for him. Corey Allen was going to direct first. He was kind of up against it because he's from the city and everything started happening all at once out in the country. The first day we were location scouting and ran into a hail storm. We all ran to the car with our scripts over our heads but he was going to walk it and it just tore his head apart. We had the usual Utah flies and varmints around. Al had brought this more or less city group out, like Sandra Dee and Dick Stewart, a New York actor. Wonderful people, but lost in the country. So I quickly changed from production manager to assistant director to help herd the whole group around."

An unexpected directorial credit popped up in the mid-'80s with *L.A. BAD*, a video retitling on *RAINY DAY FRIENDS*, with Esai Morales, Chuck Bail and John Phillip Law. "My wife, sitting on the floor reading the Sunday paper, saw an article on a young kid living in a car in New Jersey, who had cancer and his folks had had it with him. They didn't want him back in and he subsequently died. She said, I cannot picture anyone seriously ill having to live in a car. Out of that statement we started talking about a story on cancer survival where he didn't die. We had just been here in Austin a short while and I met Kevin Wilson who had done his master's thesis on film at UT, doing a documentary on cancer. He had cast his actors to play macrophages, the little messengers of the immune system, as football players, and he made this big, aggressive football game out of fighting cancer. I asked him why he did that and he said the winners are usually the fighters in cancer. I wondered if that was true, started the research and out of that came this film. It was an enormous success with the American Cancer Society, which made me glad I'd done it. It's been a really successful film in a small way for Tomi

and I. It just sold again in Spain and Russia. Every year it sells again somewhere. A friend of ours, Marty Hornstein, who had been AD on several things including *HOUSE OF SEVEN CORPSES* where I met him, was the production manager on *BAD BOYS*. [Note: this serious, powerful JD/prison drama with Sean Penn is highly recommended.] He said if we were looking for a good, young, Latino actor we should try Esai. He read for us and just ate the part up.

From here on Gary worked on some obscure direct-to-video efforts. Don Jones directed *LETHAL PURSUIT*, described as a dark true-crime picture. "I met Bob Ivy, a top young stuntman, and the two Blakes, Bahner and Gibbons, on *PURSUIT*. The female lead was Mitzi Kapture, who went on to star in TV's *Silk Stalkings*." *WARBIRDS*, directed by the German eccentric Ulli Lommel, came about through Kent's association with producer Oliver Hess. "*FLIGHT OF THE BLACK ANGEL* is about a guy who stole a plane with nuclear armaments. I play the voice of an Air Force general. *GUN OF DRAGON* was a Hong Kong production with an American stunt crew. We shot in Puerto Rico and New

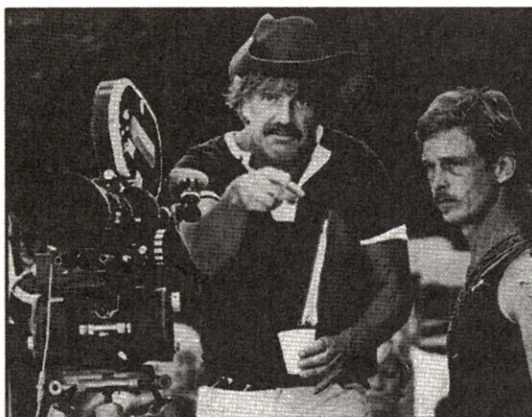
York. I was impressed with the Chinese... very professional. We did a car chase through the streets of New York that ended with Bob Ivy doing an awesome pipe-ramp on the Brooklyn Pier. I was impressed with the actors. They did a fight scene where they start at the top of a hotel and drop balcony to balcony with no pads or anything. It was amazing."

Kent did some uncredited stunt work on Richard Rush's critically panned *COLOR OF NIGHT*. "A lot happened during the filming. Richard had to stop shooting for awhile, then there

were some arguments with the executive producer over the way the film was going (specifically Bruce Willis' nude scenes). Things got kind of goofed up. I wasn't able to join them when they started and came on the show later. We did an enormous amount of stunt work and they used a fraction of it. It went from being a stunt film to a psychological thriller, and I'm not sure it worked."

After *COLOR OF NIGHT*, Kent did the stunt casting on *FLIPPING*, a gangster film directed by young ex-boxer Gene Mitchell. He followed this with *STREET CORNER JUSTICE*, a picture he co-wrote with Chuck Bail and acted in along with Marc Singer and Steve Railsback. It recently played some cable stations. Gary recently won a big screenplay award in Texas for his script, *Where's Bassett's Body?*, a true murder mystery based in 1928. "My wife and I are also developing a TV series about the Orphan Train movement, and I am working with an award-winning writer, Banning Lary, on a book about independent film and film-makers from the '60s to the present. I have six wonderful children and three beautiful grandchildren. All things considered, I am a very lucky man."

You can reach interviewer Robert Plante at <http://home.att.net/~rtplante/home.html>



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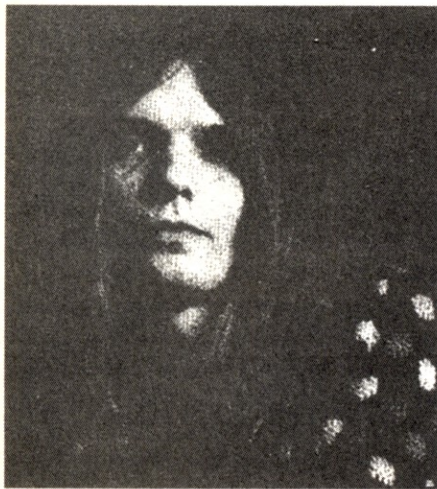
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The ALICE COOPER BAND

aka The Spiders and The Nazz



Interview by Ed Grant

Dennis Dunaway (DD), Michael Bruce (MB) and Neal Smith (NS)

The three surviving members of The Alice Cooper Band were interviewed at a Chiller Convention (where Neal Smith and Michael Bruce played). The interview was videotaped by Akira Fitton and parts of it were broadcast on Grant's MEDIA FUNHOUSE show in Manhattan.

Sometime around 1964, a teen band called The Earwigs was formed at Cortez High School in Phoenix, Arizona. They played their first gig at a school talent show in Beatle wigs and reportedly recorded a (limited edition) version of The Beatles' "She Loves You" (for audition purposes). This is the band that, within a few years, mutated into Alice Cooper, one of the most influential and popular rock groups of all time. The members at the time included the group's leader, bass player Dennis Dunaway (born 1946 in Cottage Grove, Oregon), lead guitarist Glen Buxton (born a year later in Akron, Ohio), and drummer John Speer. Singer Vince Furnier (later aka Alice), the son of a Church Of Christ preacher, born in Detroit in 1948, was the youngest. On weekends they watched late night horror movies hosted by Freddy The Ghoul. At school they were all art majors, on the track team, and with the school newspaper. DD: "Glen was the photographer for our newspaper and I was the editor of the sports section. Alice was the sports editor the year after me. Then the band started as a joke, and continued to be a joke throughout the rest of our career (laughs)."

In 65, the Earwigs became The Spiders and recorded a version of Marvin Gaye's "Hitchhike." The B-side ("Why Don't You Love Me") came from FERRY CROSS THE MERSEY (65) starring Gerry And The Pacemakers. The Blackwells (who look like they had blonde wigs on) performed "Why," their only single, in the Liverpool musical. Both sides of the first Spiders single are now on a Sundazed E. P. In 66 rhythm guitarist John Tatum joined, but before long Michael Bruce (born in 48 in California) auditioned and replaced him. Bruce had recorded two singles with The Wildflowers and was considered more professional than the others. MB: "I took John Tatum's

place in like 66. We did Pretty Things, Paul Butterfield, we did 'East/West' and we did 'Born In Chicago.' We did a lot of bluesy Stones stuff and Yardbirds. It was a very rhythm and blues period for the band. When I joined the band, Dennis was the leader. John Speer had quite a temper. Once he said something to Dennis (who was normally real quiet). Dennis threw his bass down and dove over the drums and attacked John." DD: "John hit me in the ribs and it was killing me for weeks and I never let anybody know 'til this day. So, John, you actually won that fight."

The Spiders, along with their trouble-making drummer, soon became the biggest group in the Phoenix area. In 67 they recorded some original songs. "Don't Blow Your Mind"/"No Price Tag" (Santa Cruz) was a local hit in Phoenix. The Spiders even performed the A-side on a local TV show (both sides later appeared on Crypt's Back From The Grave Vol. 7 comp.) MB: "We started writing songs together at Vince's house. Dennis had already written 'Don't Blow Your Mind.' There was already an interest in doing some things on our own."

Alice Cooper was later known for stage death scenes. DD: "We were all plotting to actually kill Alice (laughs). Actually in the early days when we played at the same club, a couple of sets every night, then it became so routine that we tried to vary it, so we would use whatever was in the back room, whatever we thought of at the last minute. We had to keep outdoing ourselves, so we took this big iron bathtub and had Alice in it like George Washington and we carried it out to the stage. And then we had to start building things. We made a spider web on stage and dressed all in black, so we were The Spiders. The guy who ran the club was a disc jockey, and he'd ask 'What are you going to do this week?' We'd say 'we're thinking about the spider sanctum.' So before we even got home we'd hear on the radio, 'The Spider Sanctum! - This Friday!!' It wasn't even built yet. We enjoyed it. Our influences of course, were Pete Townshend and Hendrix burning his guitar. We thought that was great, we just took it beyond that and had more and more theater. Charlie Carnal did our light show from the very beginning.

Charlie would hear about this new thing called the strobe light. So he read and learned how to make one out of a metal ammunition box. He put a light and a motor in it. It was called a lobster strobe. Nightly this thing would catch on fire because the bulb was so hot. Night after night."

Alice Cooper later used parts of musicals (like *West Side Story*) on their records and in their act. The early group was actually in a musical! The Elvis-inspired *Bye Bye Birdie* was staged in The Theater In The Round in Phoenix. DD: "It was Jan Murray and Sherry Spillane (Mickey's wife), and a young guy named Tom Hanson played Conrad Birdie. We were the band. It's a good thing they cast us as that because we sure couldn't act or dance. The musical director was Elmer Bernstein who showed us the songs. Choreographer Michael Bennett, before he became a big hit on Broadway, wanted us to dance across the stage. We attempted that several times before he got this bright idea to have a girl grab us by each arm and they did the dancing. We were sort of forced to go where they wanted us to. It was a lot of fun. It was tricky because the stage would go around. At the end of the show Conrad would ride in on a Harley and pick up Sherry Spillane and then he'd ride out. They would open up this big steel door so they could go out into the parking lot. It was all dark when they left. Once the stage had turned and they smashed into this giant metal door, and the sound was unbelievable. Then we'd go back to the local club and play. We were The Spiders then."

At some point The Spiders became The Nazz (named after a Yardbird's track and Lord Buckley's name for Jesus) and recorded "Wonder Who's Loving Her Now"/"Lay Down And Die Goodbye" (on the Very label). They didn't know that another band in Philadelphia with the same name would be recording soon. The band had a drummer friend, 6'3" tall Neal Smith, born in 48 in Akron, Ohio. Smith had been in the Phoenix band The Holy Grail. Even though John Speer was still in the group, the three other musicians started practicing in the desert with Smith. NS: "Before I was in the band, we would go out in the middle of the desert in Arizona. Glen, Michael, Dennis and I. We'd take one amp and a case of beer and play all night. It was very experimental, very avant garde. Some of what happened in (the LPs) *Pretties For You* and *Easy Action* was a bit of a spin off of that sort of a feeling. It gelled." DD: "Neal had just one snare drum when we played in the desert. We could see all of the stars in the sky. It was the very last telephone pole where we plugged in the electricity, it was the end of the line. We could see all of these cat's eyes. People would drop off their cats out there, and they multiplied like crazy and you could see all these eyes glowing out there, so we had an audience. Every time a car came, the music would die way down and get real quiet." MB: "Way beyond out there were all those orange groves. After we'd done this a few times we got complaints from the migrant workers for the orange groves who couldn't sleep because we were playing and the growers were complaining to the sheriff's department." NS: "The cops came out a couple of times."

The Nazz then made the major move to Los Angeles, and after a while, lived in the house of actor John Phillip Law (PV #12) who was usually busy working in Europe. NS: "Two things happened. I joined the band in Sept. of

67. In Spring of 68 we changed our name to Alice Cooper." Michael Bruce eventually became the main song writer. MB: "We wrote together, at 2001 Ivar, John Phillip Law's house in that little room. I remember when Alice had a melody line and we came up with 'Second Coming.' I'd write a little ditty on my own and Dennis would do his bass thing. And Neal and I would get together. It was always a group effort. John (Speer) didn't make the quantum leap to that next logical level and Neal was perfect for that." NS: "I was probably a little more flamboyant. I had lived in San Francisco and I moved back to Los Angeles. They were buddies from college. We used to travel on the road with them. Glen and I were pretty good friends. My intention was to join a band in Los Angeles. I ended up joining the band in a month or so. It was a natural progression. I was a lot more willing to experiment with music." As soon as they arrived in L.A., they went to see Syd Barrett's Pink Floyd (then on Tower Records). The British band went to check them out, too and they all had dinner together.

The band failed an audition for the Original Sound label, home of Sean Bonniwell and The Music Machine. (The Spiders had played the group's hit "Talk Talk" and Alice later recorded it). They played at the annual "Lenny Brucemas" show in Santa Monica at The Cheetah and cleared out the audience. The Doors, Paul Butterfield, and The Collectors (from Canada) also played. That's where they met the all-groupie band The GTOs. One of The GTO's (Girls Together Outrageously), Christine Frka (who OD'd in 72), was known as Miss Christine and was on the cover of Frank Zappa's *Hot Rats* LP. She introduced the band to Zappa. They went to Zappa's house (it had been built for Tom Mix) in Laurel Canyon for an audition. NS: "In that same period of time was when we played for Frank Zappa and he wanted us to sign (with his Straight label) and to use his management and that was Herbie Cohen. And we said 'Why do we want to work with your manager because he manages you. We want somebody to manage us.' And so my sister, Dennis' wife Cindy Dunaway, had worked in a boutique in Hollywood and two dudes from the East came in, Shep Gordon and Joe Greenberg. My sister said, 'Oh, by the way my



The Spiders with John Speer (in hat) and Vince Furnier (on ground).

brother's in a band called Alice Cooper,' and that's how we met our managers. They wanted to work with us. That's when we cleared out The Cheetah. When they came to see us and he (Gordon) said 'Anybody that can clear out The Cheetah with that much energy - there must be a way to turn that around.' That just made Zappa like us more for a negative reason and Shep for a positive reason." When they signed their record contracts some band members were still under 21. Greenberg and Gordon (who had managed The Left Banke) represented them. Cindy Smith (who later married Dennis) also provided the (at the time) shockingly asexual clothes for the band.

In L.A., the Alice Cooper Band partied with Jim Morrison, Jimi Hendrix, David Crosby, and Arthur Lee (Alice later recorded Love's classic "7+7 Is"). They opened for The Doors at The Cheetah and for Led Zeppelin (during the group's first US visit) at The Whiskey A Go Go and shared a bill with Blue Cheer. In November, '68 they opened for Wildman Fischer and Zappa's Mothers Of Invention at a Cal State show. In December, a "Gala Pre-Xmas Bash" at The Santa Monica Shrine Exposition Hall featured Alice Cooper, The

Mothers, Captain Beefheart, The GTOs, and Wildman Fischer (all signed to Straight/ Bizarre), Kim Fowley, and The Easy Chair (with Jeff Simmons).

On March 30, 1969, Alice Cooper played at The Avalon Ballroom. The show was broadcast on FM radio and later showed up on bootleg LPs. In May "Reflected"/"Living" (Straight 101) became the first single on Zappa's label and PRETTIES FOR YOU (Straight 1051) was the band's first LP. It was produced (with no credit) by Ian Underwood of The Mothers on 16 tracks in Burbank. After the first pressing, part of Ed Beardsley's cover painting (a woman lifting her skirt) was censored. The spooky "Levity Ball" (recorded live at The Cheetha) was based on CARNIVAL OF SOULS (!). "Earwigs To Eternity" was a nod to the band's early Phoenix days. You could receive a free Pretties LP if you subscribed to the new Detroit newspaper Creem (\$5 for 24 issues!). The album was mostly ignored by the then new serious rock press and only made it to #193 on the charts. It was reissued (on Straight/Warners) in 70. For a comparison, here are chart positions for some other 1969 LPs that sold more copies: First MC5 LP (#30), Mothers: Uncle Meat (#43), first Stooges LP (#108), and Zappa (with Cap. Beefheart): Hot Rats (#173). The first two LPs by Dick Wagner's Frost (from Detroit) both sold more copies than the Cooper LP. The 2nd Velvet Underground LP (#199) sold even less, as did The Flamin' Groovies - Supersnazz, and Captain Beefheart - Trout Mask Replica (which did not chart at all).

The band started playing outside of the L.A. area to promote the LP. They played Max's Kansas City in Manhattan for the first time. They played the 4th Of July weekend Saugatuck Pop Festival with The Stooges, The MC5, Bob Seger, Procol Harum, and The Amboy Dukes. On Aug. 3 they played The Mt. Clemens Pop Festival (near Detroit) with The Stooges, MC5, and Eric Burdon. On Aug. 9 the Manson murders occurred back in L.A. On Sept 13 the band played The Toronto Rock And Roll Festival. The amazing show featured top '50s rock stars and star John Lennon playing without the Beatles for the first time since the 50s. The Doors closed the show. Alice Cooper followed Screaming Lord Sutch. Kim Fowley introduced them ("A group for the future!"). They did their "Freakout Song" (with Alice yelling "I am not a number!" - from THE PRISONER TV series), then returned and backed Gene Vincent (a drinking friend of Jim Morrison at the time). Band members threw out feathers (from pillows) which led to the infamous "chicken incident." Somebody threw a live chicken up to Alice, who threw it back. Audience members then tore it apart. The entire festival was filmed by D. A. Pennebaker but only the Lennon/Yoko portions (and some of the 50s acts) are easily available. The Alice Cooper audio portion came out on various bootlegs.

The Detroit Black Magic and Rock N Roll Festival on Halloween (at the large Olympia theater) featured The MC5, Stooges, The Frost, Amboy Dukes, Coven, SRC, Bob Seger, The Pleasure Seekers (with Suzi Quatro), Kim Fowley, Savage Grace, Frut, and from England: Arthur Brown, The Bonzo Dog Band, and Pink Floyd (no longer with Syd) plus Timothy Leary, and "Satan himself" (Anton Lavey) - all for \$5!! It was produced by Mike Quatro and Russ Gibb. The Altamont concert (on Dec. 6) soon helped put an end to

the brief rock festival era.

In Feb., 70, the budget price Zapped sampler LP was released with "Titanic Overture" and "Reflected" (or "Refrigerator Heaven" depending on which copy you got) and in March, EASY ACTION (Straight/Warners 1845) was released (it was planned as Straight 1061). The lowest selling of all Alice Cooper band LPs, it was produced by David Briggs (Crazy Horse, Neil Young, Spirit). Tracks included "Return Of The Spiders" (dedicated to Gene Vincent), "Lay Down And Die Goodbye," (a new 7.30 mins. version of the Nazz B-side), and "Mr. And Misdemeanor" ("Nobody likes us but we adore you!"). Michael Bruce sang "Beautiful Flyaway" and the 6.50 mins. "Below Your Means" which featured some choice Quicksilver Messenger Service style guitar work. The Rolling Stone newspaper put the LP in their "Condemned" section, but it got a good review in Creem. Other LPs that didn't sell much at the time included The Mothers - Burnt Weenie Sandwich (#94) and Chunga's Revenge (#119), the 2nd MC5 LP (#137), the first Mott The Hoople LP (#185), and The Mothers - Weasels... (#189). The Flamin Groovies - Flamingo, The Stooges - Funhouse, and the 3rd Velvets LP, also did not chart at all. A second Alice Cooper single, "Return Of The Spiders"/"Shoe Salesman," never got past the promo-copy stage.

The band was tired of being treated as a Zappa-sponsored joke in L.A. With nothing to lose, they decided to move to the higher energy Detroit area where they had gotten the strongest response. It was a return home for Alice and not far from Akron where Smith and Buxton had grown up. They lived on a 50-acre farm near Pontiac, Michigan and partied with local bands (including The Stooges and MC5). They concentrated on playing small midwestern teen clubs, booked by Leo

Fenn, who managed The Pleasure Seekers, featuring Suzi Quatro (who is actress Sherilyn Fenn's aunt). They even played in Steubenville, Ohio (!) with the Velvet Underground. On June 13 they played at The Cincinnati Pop Festival at The Crosley (baseball) Field. Incredibly, part of this show was broadcast as a national NBC special (MIDSUMMER ROCK)! It was hosted by TODAY SHOW anchor Jack Lescoulie, with young on-the-scene reporter Bob Waller. This amazing document (broadcast in late Aug.) features Iggy and The Stooges, Grand Funk Railroad, Mountain, and (the reformed) Traffic. Other acts (including The Bob Seger System, Mott The Hoople and Cleveland's Damnation Of Adam Blessing) did not make it to the broadcast. The Alice Cooper band members were covered with huge sheets as they performed a long version of Dunaway's not yet recorded "Black Juju." Alice "hypnotizes" the audience (including a young future PV editor) with a watch and chain and Michael Bruce plays organ much like on Pink Floyd's "Set The Controls..."

The July Creem newspaper (Vol. 2 #14) had a cover story (Purging The Zombitized Void with Alice Cooper). During Aug 7-9, "200,000" people attended The Goose Lake festival near Jackson, Michigan. For \$15, they saw Alice Cooper and other acts including The Faces (with Rod Stewart), Ten Years After, Jethro Tull, Mountain, The Flying Burrito Brothers (with Gram Parsons), The Flock, The James Gang, and local acts including The Stooges,



*With new drummer Neal Smith (far left)
and Afro-Vince (middle).*

SRC, Brownsville Station, Detroit (produced by Bob Ezrin), Bob Seger, and The Frost. In the fall they played Max's Kansas City again. DD: "Max's Kansas City, at that point, Andy Warhol had taken home most of his paintings. It had seen its heyday. I recall about three people in the audience when we played. We used to say, the smaller the crowd, the bigger the rumors, so we'd try and psych up to do a decent show when we played. One of the three people in the audience was (producer) Bob Ezrin." MB: "We played one show there and it was really hot and they opened that back door and a policeman got up on the stage and said 'This has all got to stop!' And the people were going 'No! NO!' It was that old Alice Cooper magic that kept happening, it was conflict. They were getting complaints. It used to be a lively stable, I think, and there was a big door where they passed hay through."

More national exposure came in Frank Perry's movie *DIARY OF A MAD HOUSEWIFE* released in October. The band plays a song at a Manhattan party, throws out feathers and destroys their instruments. NS: "It was Mars Bonfire who wrote the song. He was the guy who wrote 'Born To Be Wild,' which had been a huge song in the late 60s. The people doing the movie had made a deal. They gave a certain number of songs that he had written to us to do. We started the song off but ended with 'Lay Down And Die, Goodbye,' the total freakout thing that we did where we smashed everything. Carrie Snodgrass, I was totally in love with her, Dick Benjamin played her husband in the movie. He came over and got all our autographs. He was excited to meet us. It was pretty cool. I wanted to use two big turkey legs for drum sticks to end the song. I really wanted to eat them though. We were kinda hungry in those days."

By late 1970, Cohen had sold the Straight label to Warners. NS: "Warner Brothers bought out the Straight contract because they wanted Linda Ronstadt and James Taylor. For \$50,000, Warners got Linda Ronstadt, James Taylor and Alice Cooper. Which, I think, is one of the best deals ever. But they didn't want Alice Cooper on the label, so we had to do another demo. That's why we got together with Bob Ezrin at Max's Kansas City." The Canadian Ezrin worked for Jack Richardson and his Nimbus 9 Productions (known for big hits by The Guess Who). Ezrin became Alice Cooper's official producer. The first release on Warner was "Hallowed Be My Name"/"Caught In A Dream." Both songs were great but did not sell. Meanwhile the band played the last show at the old Fillmore (The Straight Theater) in San Francisco with The Flamin' Groovies, The MC5 and The Stooges. Alice Cooper's influence was starting to appear as Actress (pre-NY Dolls) was formed in New York.

All of a sudden the struggling, low-selling, critically-hated band could be heard on top 40 stations throughout the land. In Feb., '71 the second Ezrin-produced 45, "Eighteen"/"Is It My Body" went all the way to #21 on the charts. It had broken first on the Canadian CKLW (heard in Detroit, Toronto, Cleveland...). The band toured the U.S. from May until the fall. They started using new makeup, a straight jacket, and an electric chair on stage. I (MJW) saw them at the Mentor (Ohio) Hullabaloo club, doing almost the entire *Love It To Death* LP (complete with the homemade strobe light). A similar (b/w camcorder) entire show from this period exists on tape, as does

a (color) Detroit PBS special. In March, *LOVE IT TO DEATH* (Straight/Warners 1883 - planned as Straight 1065), which had been recorded in Chicago, went to #35 on the LP charts. It also went to #28 in the UK. The original cover had Alice's thumb sticking out of his pants. It was soon airbrushed away. It was the first Cooper LP with exact band member song credits. The all-around excellent album ends with "Second Coming," "The Ballad Of Dwight Frye," (set in an asylum) and a rousing version of Australian Rolf Harris' "Sun Arise" (which had been #3 in the UK in '62). Cream, as usual, gave it a good review. The band played the April 1-3 Mar Y Sol festival in Puerto Rico with Dr. John and Black Sabbath (acts that also used horror and voodoo lyrics), The Allman Brothers and others. In June, "Caught In A Dream"/"Hallowed Be My Name" (they switched the sides) made it to #94 and the band was on the cover of *Circus* magazine. In Oct. they toured Europe, including Denmark, Holland, and England (where they played The Rainbow) for the first time, leaving behind the inspiration for glam and punk rock. Also in Oct., *MEDICINE BALL CARAVAN* was released. It had been filmed the previous year and featured another live version of "Black Juju." Martin Scorsese was an associate producer of the unpopular corporate (Warner Brothers) sponsored traveling concert feature. The Cooper track was also on the soundtrack LP.

In Nov. another great album, *KILLER*, was released and went to #21 (#27 UK). It was later certified platinum. It included the hard to believe but wonderful "Dead Babies" (it was the year of the My Lai massacre court martial) and "Under My Wheels," featuring a Buxton guitar solo apparently actually by former leader of The McCoys Rick Derringer. The cover was a close-up of a boa constrictor (Kachina) and there was a fold-out calendar. In later interviews, Alice claimed the snake was

given to him, but it belonged to Neal. NS: "Kachina was on the road, you can't take a dog or a cat on the road. The snake was great, she ate rats once a month. I used to carry it in a carpet bag. You could take anything on a plane in those days. I have a classic picture where we're waiting for an airplane and there's this little old lady sitting next to this carpet bag with a seven-foot boa constrictor in it. We decided to use her on stage for 'Is It My Body?' and then she was the cover girl on the *Killer* album. Later people always wanted to give us snakes. Some people brought us a bag with a snake when we were getting on a plane. Somehow they got their car on the runway and brought this bag up to the plane. Our road manager opened the bag and it was a wild python. It opened its mouth and it went BAM, ready to strike at him. I think it was probably the people from Kiss that brought that to us (laughs). So we gave that back to them." DD: "I think Alice should do all of his interviews hooked up to a lie detector. Neal did have the snake. It was his snake. In Toronto, the snake was missing from a hotel room. All of a sudden we got a call from Charley Pride. Kachina had come up out of his toilet in his room."

A gallows, constructed by the Warner Bros. studio prop department, was added for the *Killer* show. It was used to hang Alice during the song "Killer," which featured a Moog synthesizer. It had been written by Bruce and Dunaway while on peyote. A "Nobody Likes Me" flexidisc came free with the



From Pretties For You

tour book. In Dec., A CLOCKWORK ORANGE was released and "Under My Wheels" (with horns)/ "Desperado" (with strings) went to #59. MB: "We had to go out and play this stuff. Bob was bringing a lot of ideas in. I told him, 'We're not Procol Harum,' I love their music, but we were doing a different thing. I was concerned with 'How do we do that on stage?' At that time we didn't have the money and the production capabilities like we did later with Billion Dollar Babies. We got into a little rift. We wanted to keep it as basic as we could. A lot of what he did on Love It To Death was piano, which was kind of organic and fit in, as opposed to, like, say horns. We were all writers on all of our singles. Everything like that clicked for us during Love It To Death and Killer." NS: "I think Love It To Death was our purest album. 'Under My Wheels' was probably the first song with horns. With Killer it started to come in a little bit. It's cool, a kind of Sticky Fingers kind of a thing. It came out great and is a classic song. It was a diversion for us. We played it live without the horns. On stage we still pulled it off. I still think it's one of the best rock songs that we did. I think he (Ezrin) added a classic feel and put what we did just a little bit over the edge musically. On some of the classic songs like 'Sick Things,' 'I Love The Dead,' 'Dead Babies,' and 'Ballad of Dwight Fry,' those sort of got gothic, or more haunting or classical, I guess. Everyday we were always creating Alice Cooper and I think Bob played an integral part of that musically."

1972 was the biggest year for the band which had started out in high school in Phoenix (and was the last full year of the Viet Nam war). Alice made the cover of Rolling Stone. Glen Buxton (the first member with a serious drinking problem) had a pancreas operation. The New York Dolls (Actress + David Johansen), featuring Johnny Thunders doing guitar parts a lot like ones on Cooper LPs, played in England, Kiss was formed, Roxy Music, who had supported Alice Cooper at a Wembley concert, released their first LP, and T. Rex and Lou Reed had chart hits. David Bowie first made the US charts with 4 LPs (going back to 68) at once (!). His new band was called The Spiders (from Mars). It was a year of Cooper influenced glam rock.

The Jan., 72 issue of Creem (Vol. 3 #8) has Alice as Santa Claus on the cover and a story (Alice Cooper All-American) by Lester Bangs. In March "Be My Lover"/"Yeah Yeah Yeah" went to #49. In May the Killer tour finally ended. In June "School's Out"/"Gutter Cat" (with a pic sleeve) went to #7 and all the way to #1 in England. It was the band's best-selling single and became an even bigger anthem than "Eighteen." The SCHOOL'S OUT LP (also in June) went to #2 (#4 UK). It originally came with disposable panties (3 different colors) instead of a dust sleeve plus a report card. The inflammable panties made the news and hundreds of them were dropped on the audience at a Hollywood Bowl show. The album featured more synthesizers and studio production work than before and had West Side Story writing credits for Leonard and Elmer Bernstein. Detroit guitarist Dick Wagner (from The Frost) was also used in the studio for the first time. The now very famous group played Carnegie Hall, and The Rainbow in London. They appeared on Beat Club in Germany and The Old Grey Whistle Test in England. They all moved to a 40-room mansion in Greenwich CT. The former tenants were

Ann-Margaret (star of the movie version of BYE BYE BIRDIE) and her husband Roger Smith (from 77 SUNSET STRIP).

Life on the road got stranger. NS: "Alice and I caught like 20 sharks one night. In the gift shop of the lobby of the Edgewater Hotel in Seattle, you could rent a pole (or maybe it was a Slovak) and fish right out of your window. We were watching TV and drinking beers and the line was tied to the chain of the lamp and every time the lamp went ch - ch we pulled it up. We ended up filling the whole bathtub in Alice's and my room with sharks. I kept the biggest shark." In Oct., "Elected"/"Luney Tune" (with a pic sleeve) went to #26 (#4 UK). It was the first of four singles from the Billion Dollar Babies LP. The first Alice Cooper video was shot for "Elected," a topical reworking of their earlier "Reflected." On Nov. 7, Nixon was re-elected and the band went on a big Euro tour.

On Jan. 23, 73 The Viet Nam War finally ended. It was also to be the last full year of the Alice Cooper band. They were at the top of the international pop world, but things started to go seriously wrong. In Feb. the group appeared on the debut night of IN CONCERT (ABC). The popular late night live music show, along with MIDNIGHT SPECIAL (which debuted the same night) helped keep American teens home stoned and drunk instead of on the streets or at rock festivals. Alice Cooper's performance was blocked from the air in Cincinnati and in other local markets by outraged station managers. BILLION DOLLAR BABIES, the only Cooper LP to include the lyrics, became the biggest selling album of them all. It went to #1 (US and UK!) and was later certified platinum. It had been recorded with the 16-track Record Plant mobile studio in CT, then in NYC and in London (with Donovan singing on the title track). The inside band photo resembles the censored Beatles "butcher" LP cover (and probably influenced the famous cover of Nirvana's Nevermind). The same month the showbiz anthem "Hello Hurray" (written by Rolf Kemp) went to #35 (#6 UK) with "Generation Landslide" on the B-side. In March the band started its biggest tour yet featuring a giant tooth-



From Easy Action

brush and tooth, and a Nixon impersonator. Joe Gannon (from Liza Minnelli shows) produced the stage set and The Amazing Randi designed the guillotine. Dennis was later cited for being against more theatrics. DD: "I never wanted less theatrics. I just didn't want certain kinds of theatrics, I didn't want a dancing musical."

In April "No More Mr. Nice Guy"/"Raped And Freezin'" went to #25 (#10 UK) and the group made the cover of Forbes (!). Glen and Alice were both drinking too much. Mick Mashbir was hired to play many of Buxton's guitar parts from behind a curtain. Group members had less control but they all got their own places to live. The massive Babies tour finally ended at Madison Sq. Garden. NS: "All we did was rehearse and do concerts. If we could hang around a pool that was a vacation for us. I had just gotten married and Dennis had gotten married." In Oct. "Billion Dollar Babies"/"Mary Ann" was #57 and Elton John's #1 LP Yellow Brick Road (with very Ezrin-like production) included "All The Young Girls Love Alice." In Dec. "Teenage Lament '74" (with background vocals by Liza Minnelli, The Pointer Sisters, Patti LaBelle, and Ronnie Spector)/"Hard Hearted Alice" went to #48 (#12

UK). Few people saw the comic jail set video for the A-side. The band's weakest album in every way, *MUSCLE OF LOVE* went to #10 (#34 UK). All previous Alice Cooper LPs had gimmicks or at least gatefold covers. This one came in an awkward, easily-crushed cardboard box. Photos inside had the band as sailors at the "Institute Of Nude Wrestling." Angelo Rossitto (!) appeared (as Mr. Trundnich) in two pics. Buxton wasn't even on the album. Musicians included Dick Wagner, Mick Mashbir, and Steve Hunter (gts), Bob Dolin (keyboards), plus strings and horns. Jack Richardson produced. The group had written a theme song for the James Bond movie, *MAN WITH THE GOLDEN GUN* (74). Lulu's theme was used instead and "Man With The Gold Gun" made it to the Muscle LP.

There was no new stage show, but a cannon (by The Amazing Randi) was added and the band had to wear the white sailor suits (another bad move). They toured with Flo And Eddie (and sometimes ZZ Top) and played Brazil (to record crowds). Buxton went into rehab after the tour. A June cover story in *Creem* (Vol. 5 #1) included Alice Cooper Blew His Wad, Lust, Greed and Dental Hygiene, and Alice Cooper's Alcohol Cookbook (!). Alice was on the cover of *Rolling Stone* again. Bob Ezrin produced Lou Reed's *Berlin* (featuring Dick Wagner) and three more Bowie LPs charted. Aerosmith, Slade and Sweet were getting popular.

1974 was the end. "Muscle Of Love"/"Crazy Little Child" (the last group single) didn't even chart. *GOOD TO SEE YOU AGAIN ALICE COOPER* (aka *BILLION DOLLAR BABIES*) was a barely released movie backed by Bob Guccione and *Penthouse* magazine. Director Joe Gannon combined mediocre concert footage (the band can hardly be seen) with old Hollywood film clips and lots of comedy. Two versions were later released, one with the comedy scenes removed. DD: "The comedy was Monkees-like to me. We had fun doing it but it wasn't good for the image of the group, it was more like The Monkees. That was their gig. It was more like The Monkees copying The Beatles."

NS: "After *Muscle Of Love* and especially the movie, these things were coming out of nowhere. We'd always brainstormed on everything, as a group, sat down and discussed what we were going to do. I didn't even know where these people came from who were giving us the ideas. It was too silly and way too watered down. It was fun to do but it was like a home video. The version without the comedy to me is the better one." MB: "I tried to watch it once, that silent movie crap. The beginning stuff was good with the pink bulldozer and we're the band and Alice is coming down the stairway." Watergate made the news in March. In June a kid in Calgary hung himself - guess who got blamed. Meanwhile back in L.A., Alice was drinking with John Lennon, Nilsson and Mickey Dolenz ("The Hollywood Vampires") or in London with Keith Moon and Marc Bolan.

Aug. brought *ALICE COOPER'S GREATEST HITS* which went to #8. The 12 cut comp. had tracks from 5 LPs: *Love It To Death* ("18," "Is It My Body"), *Killer* ("Desperado," "Under My Wheels," "Be My Lover"), *Schools Out* (title track), *Billion Dollar Babies* ("Elected," "No More Mr. Nice Guy," "Hello Hurray," "Billion Dollar Babies") and *Muscle Of Love* ("Teenage Lament, '74" "Muscle Of Love"). It was later certified platinum. The gangster cover

art was by Drew Struzan (*INDIANA JONES* poster...). An Aug. cover story in *Creem* (Vol. 6 #3) was Alice Cooper (solo) *Tour Of Tinseltown*. Solo LPs were planned. Neal recorded an LP (with Dennis) and Bruce recorded an LP (with Dolin and Mashbir and even Cooper). MB: "We were just trying to take some time off. We were constantly in contact. We took a year off to do whatever we wanted. We all had been so much a part of (planning the stage show). We'd come into the office and somebody would say, 'here is your new stage.' It was the same time when we lost Charlie Carnal. Shep said 'You can't pay this guy this kind of money.' I felt like 'I didn't want to be there - It's our fucking money, we're paying you 20%, shut your mouth. If we want to give it to Charlie... 'It was slowly - chop off a piece here, chop off a piece there... After a while, it was, 'What am I doing here?' and then 'I'm not here anymore.' I felt disenfranchised and dismembered."

DD: "Let's face it, it was very unusual for a light-show person to get equal cut with the band. But Charlie was so good and was a major part in making the shows look theatrical. The lights that we used were old theater lights and they weighed a ton. I couldn't lift them, let alone climb up and hang them. When we wrote a song he'd be figuring out the stage lighting. He rehearsed it. A lot of things happened. (Our breakup) coincided with

Watergate and explaining the breakup of the band was about as simple as explaining Watergate. It was time. We got overworked and fairly burned out. I don't think we could have gone on much longer at the pace that we were. It was time for a break and unfortunately after the break we didn't get back together. We hadn't done our Sgt. Pepper in my point of view. We were getting there but we had more to do." NS: "We each have our own explanation. We had talked about replacing Glen. On the *Billion Dollar Babies* tour, we had Glen on stage but had hired other musicians to cover some of his parts. On some of the newer stuff, as the music was changing he didn't play. I think the band broke up before we could get another member. Nobody could



Ready for the top 40? — Love It To Death!

bring in another guitarist and actually sever Glen from the band. You can't overestimate how tight the five of us were." MD: "We wanted a break and we wanted Glen to take a break get some special help at that time. None of us wanted to not have Glen be part of anything. We needed to stop the horrendous pace. When we did take the time, it was like a flash-flood that took everybody beyond anybody's wildest expectation. Glen still had his health then. Even after the splitup, nobody ever sued anybody. We always hoped that down the road something magical would happen again. We're friends to this day."

In 1974 some LPs were by Aerosmith (*Toys In The Attic* - #1), Sweet (*Desolation Boulevard* - #25), the 4th Roxy Music LP (#37), the 1st Patti Smith LP (#47), the 5th Roxy Music (#50), and Lou Reed Live (#62). None of them would have been the same without Alice Cooper. The Tubes, a band with an outrageous stage show, was a direct copy. Leader Bill Spooner had been in a 60s Arizona band with Michael Bruce and John Tatum (!). The first Tubes LP went to #113. Meanwhile Bob Ezrin produced the first Kiss album, and the Ramones, The Dictators, The Patti Smith Group, Blondie, Rocket From The Tombs and other bands were formed.

In 75 Alice hired the Muscle Of Love studio guys from Detroit and Canada (Dick Wagner, Steve Hunter, Prakash John...) who had been backing Lou Reed. WELCOME TO MY NIGHTMARE, which was supposed to be one of the several "solo" LPs released, went to #5. NS: "I was always envious of Kiss when they each got to do their own album. I thought that was done brilliantly. It's diplomatic and the fans really dug that." The four musicians signed legal papers that had been drawn up to dissolve the band just before Alice's live "solo" debut in the Nightmare stage act. Some of them had been with Furnier for 10 years. The first new Alice Cooper single was the #12 feminist pop hit "Only Women Bleed." A concert movie of WELCOME TO MY NIGHTMARE, filmed in the UK (with the new band kept in shadows) was released. Alice played Vegas. A July cover story in Creem (Vol. 7 #2) on the original band was: Supergroup On Ice?

In 1976 John Lydon sang "Eighteen" and "School's Out" at his Sex Pistols audition and punk rock hit in the UK. ALICE COOPER GOES TO HELL went to #27, but it was his last top 40 LP for a long time. More were later released on Warners, MCA and Epic. Alice played golf, appeared on HOLLYWOOD SQUARES, THE MUPPETS, and THE GONG SHOW and had a one-shot Marvel comic book. In '77, Bruce, Smith, Dunaway (plus Bob Dolin on keyboards and Mike Marconi - gt.) re-emerged as Billion Dollar Babies. The BATTLE AXE (Polydor) LP was released and a stage production was planned. They only did four shows though. Bruce got married and returned to Arizona. Alice went into rehab again, acted and hung out with more celebrities. Meanwhile the first LP by Cleveland's Dead Boys was released. During shows, singer Stiv Bators recreated Cooper's on-stage hanging act.

In 81, Neal Smith worked with The Plasmatics starring Wendy O. Williams. NS: "As far as The Plasmatics were concerned, there was only one Alice Cooper album and that was Pretties For You. The blue Mohawk with a chainsaw on your skull! (Lead guitarist) Ritchie (Stotts) is a great guy. Anybody who bangs a guitar on his head until it starts bleeding, that's a whole 'nother level of theatrics. I met them when Dennis and I had a band around New England, The Flying Tigers. They had the same kind of electricity and energy and they had an amazing show. They had kicked their drummer out after their first album, which I thought was great. I played on the Beyond The Valley Of 1984. That was fun. They played fast. In the early 80s, Dennis and Joe Bouchard (from Blue Oyster Cult) and I worked as Brainstorm." Meanwhile Alice starred in MONSTER DOG (PV #27).

In 88 the GLAM ROCK video comp (Virgin) featured "School's Out." In 89 Cooper's TRASH LP, his best selling since the mid '70s, went to #20. In '91 ALICE COOPER - PRIME CUTS (PV #19) was released. Half of the approx. 24 video clips in the "history of" tape are with the original band (although some are brief). Alice's best quote (about the original band) was "We put the stake in the heart of the love generation." In 93 VHI MY GENERATION - METAL ROOTS (Rhino) featured "Eighteen" from the German BEAT CLUB show. In

96 Michael Bruce's book No More Mr. Nice Guy was published in England. In 98 Glen Buxton died (at 50) from pneumonia. He had suffered serious drinking, drug and IRS problems, and had worked for Goodyear Aerospace. He had recently played a one-off Alice Cooper band reunion gig, though. DD: "I've known Glen for so many years, but saying I knew him the longest is like, 'I went to Venus - I went to Mars.' Glen was the fire of the group. He was a triple Scorpio and did not fall short of that. He was a one-of-a-kind character and he was great to know. He had a tragic life unfortunately. He seemed to be happy at the end. He was about to be married. He had happiness after a lot of down years. He worked on total feeling. If he was inspired you couldn't believe how well he was playing, but it wasn't a consistent thing. We were able to adapt to playing large shows. 'Black Juju,' the first time we played it on stage was the first time we ever played it. Glen was perfectly at home with that concept. He thrived on it. But once we had to get to the more professional level of making the show the same every night, that wasn't Glen. I think he would have gotten along good with Miles Davis, the story where he told every-

body to play 'pink' or whatever. If he couldn't deal with that he wouldn't work with them."

NS: "He and I were born in the same place, Akron, Ohio, and if you can't have fun being from Akron, Ohio, then you might as well forget about it. He and I were buddies when the group used to travel around Arizona. Glen and I would borrow my mom's car and drink all the way from Phoenix to Tucson. Once a cop stopped us and sees a bottle of whiskey under the seat and Mike, the roadie at the time, and I were arrested, and it was Glen's. And I still loved him. It was always something exciting. In the early days we roomed. It was



Glen Buxton with cigarette, cross, beer, and drag queen. Charlie Carnal in top hat.

Alice and Glen and I. Alice was really the baby of the group age-wise. Alice, over time, after the band, I see clearly in his personality, parts of Glen, parts of Dennis, parts of Mike and parts of myself, the band influence. There are lyrics he does that, Dennis could have said that. 'Black Widow' was from The Spiders. Glen was the kind of person you'll never forget. If the four of us ever get together to do anything, even if it's for dinner, it will be dedicated to Glen. I don't think any of us would have been together if it weren't for Glen."

Last December, Bruce, Smith and Alice Cooper played a one time semi-reunion gig at Cooperstown, Alice's sports bar in Phoenix. This year VHI aired a pretty good Alice Cooper Behind The Music documentary, Sundazed released a Spiders EP, and the 80-track LIFE AND CRIMES OF ALICE COOPER CD box set was released by Rhino (with some early rarities). It makes the big mistake of treating all Alice Cooper "solo" LPs as equal with the original group's material though. Neal Smith has been a successful realtor in Westport, CT for 15 years (all band members had invested in properties). Dennis Dunaway (who has been suffering from an intestinal disease) and his wife own a store with folk art and antiques, also in CT. The Michael Bruce Band still plays and records and he's done several solo LPs. A new updated version of his book is planned soon.

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Interview by
David Del Valle

Vladek Sheybal

Vladek Sheybal was a character "character actor," a zany eccentric performer, fluent in several languages and devoted to his native Poland. My first exposure to Sheybal was with WOMEN IN LOVE and of course, FROM RUSSIA WITH LOVE, playing a chess master with ties to SPECTOR. I came to know Vladek after seeing him at the Roundhouse in London playing King Herod in Lindsay Kemp's Salome. We became friends and stayed in touch. He came to Hollywood to teach acting at UC Berkeley but decided to change his mind and returned to the UK to work on Ken Russell's (unreleased feature) MOLL FLANDERS. Vladek passed away soon after in London (in 1992). Vladek was very proud of his work on THE APPLE. The film is not one of the best musicals ever made but he is great in it playing the Devil singing and dancing! Vladek, like his fellow actor Udo Kier, had a style not unlike Peter Lorre's and could have become an international star villain, had fate been kind to him. His death was certainly premature because Vladek had so much more to offer.



THE APPLE

Vladek Sheybal was born in Poland in 1933. The history of Poland is long, complex and tragic. When the future actor (originally named Wladyslaw) was around six years old, his country was invaded by the brief unholy alliance of Stalin's Soviet Union and Hitler's Germany. The Nazis occupiers finally left in 45, followed by decades of Communist rule. "I decided to be an actor when I was about four or five. My first part was as a mushroom in a school play, dancing and singing songs, it was very funny. I was nicknamed, at school, Actor. My father was a professor at the Academy Of Fine Arts in Warsaw, and was a painter. He wanted me to become an architect. My Mother wanted me to become a doctor. And I was very much tempted to become a doctor because I'm born under the sign of a Pieces, to heal people and to be good to them. Suddenly, one day after the war, I walked into this drama school and I became an actor. The first jobs were theater, traveling in the south of Poland. Very old fashioned, very good theater. (One day) somebody twisted an ankle, so the director said, 'Vladek will play the part.' It was French comedy. I played the leading part, a young lover in a white powdered wig. A very good beginning. Then I was playing a considerable amount of big parts in the Warsaw theater. (Roman) Polanski was playing tiny parts. I remembered him because we were in the same dressing room for about one week. He was not talking about being a director. He wanted to be an actor then. He would look up to me then as a sort of already big star. He is now in Paris. I am still in touch with him (I shouldn't say that in this country!). I don't estimate him very highly as an actor. I saw him on the stage as Mozart in Amadeus, in French. He wasn't bad, but I couldn't believe in him as Mozart. He was technically very good. His main talent and genius is his fanatic ideas and observations of the lives of people, his scripts and as a director." Polanski, born the same

year as Sheybal, acted in Polish films and directed his first shorts in 1959.

In 1956, Sheybal co-starred in KANAL, about the 1944 Warsaw uprising against the Nazis. It was the second of a WWII trilogy by famous director Andrzej Wajda's, a former Resistance fighter. KANAL didn't play in America until 1961 but was an international hit. Eventually Sheybal made it to England where he landed work on stage, on TV and in movies. "In theater you're stuck for several months in one play in the West End. I used to be basically a theatrical actor, Stanislavski training, tremendous training. Theater in Poland is very strict about these things. The acting process is a rather painful process. Its like giving birth to somebody. When I wake up in the morning and I know I'm going to play somebody, like Shylock in The Merchant Of Venice, which I played in London, the whole day is ruined, my live ceases to exist, because I'm recharging my battery, I'm getting pregnant. It sounds corny but it is true, on the stage especially. I envy those actors who can just walk in off the street and do the play. I have to go through this pregnancy period. When I'm finished playing the part in the evening, I kill the character. It's like a murder. I go back to my bed with blood all over the place."

His first major England language feature was FROM RUSSIA WITH LOVE (64), the classic second James Bond film. His friend Sean Connery convinced him to accept the role. Terence Young directed in England and Istanbul. "It was my first international film. I was playing Constantine the chess player. I was an accomplice of Lotte Lenya, a fantastic lady that I adored." In 65 he had a similar role as the as manager of a chess club in RETURN FROM THE ASHES, a serious WWII drama starring Maxmillian Schell, Samantha Eggar, Ingrid Thulin, and Herbert Lom.

Before he became famous for his films, Ken Russell directed countless TV commercials and dozens of (often controversial) BBC specials (from 1958 to 70). Many were based on the lives of famous artists and composers. THE DEBUSSY FILM (65), a feature length Monitor special, starred Oliver Reed (then still known for his Hammer studios roles). "My first part with Ken Russell was DEBUSSY. It was a television film. I was directing then at the BBC television. I had decided to give up my career as an actor and at least start a career as a director. He came up to me in the canteen at the BBC at lunch time and introduced himself and said 'I saw you in the Polish film KANAL. I need you for my film.' I read the script and didn't like my part, although it was a leading part. It was a film director who is making a film about Debussy. I told him I would play the part if he would allow me to play another part in the film made by this director, a very close friend of Debussy, a very famous French poet. He said "Greedy greedy, out of the question.' But a week later he rang me up and apologized for waking me from my sleep and asked me if I would play these two parts and that is what I did. But Oliver Reed, Ollie, played Debussy. He and I worked for six weeks, every day and some nights. Everything that happened in my career and life was coincidence. I'm not a planning person, I'm an emotional person."

British TV work included roles on series that were also broadcast in America: SECRET AGENT (starring Patrick McGeehan), THE SAINT (starring Roger Moore) and THE BARON (starring Steve Forrest). Sheybal was in the all-star Bond spoof CASINO ROYALE as a representative of Le Chiffre (Orson Welles) in the casino scenes. He then played Dr. Eiwort in BILLION DOLLAR BRAIN (67), the third of the

Harry Palmer spy movies starring Michael Caine. It was directed by Ken Russell (in Helsinki and in Latvia) and featured Francois Dorleac, Karl Malden, Ed Begley, and Oscar Homolka. In 68 he played Dr. Delgado in DEAD-FALL, directed by Bryan Forbes (partially in Madrid and Majora). Michael Caine stars as jewel thief "in love with a woman who is married to her homosexual father." He also appeared on the spy series THE CHAMPIONS that year. JOURNEY TO THE FAR SIDE OF THE SUN was a 69 sci fi feature starring Ian Hendry, Roy Thinnes, and Herbert Lom. Producers Gerry and Silvia Anderson were known for their "Supermarionation" TV shows (THUNDERBIRDS, SUPERCAR...).

WOMEN IN LOVE (69) was Ken Russell's controversial adaptation of D. H. Lawrence's novel starring Alan Bates, Oliver Reed and Glenda Jackson (who received an Oscar). It was partially filmed in Switzerland. Sheybal played the major role of the homosexual artist Loerke. Russell's later THE RAINBOW (89) was a "prequel." (Del Valle and Sheybal watched parts of WOMEN IN LOVE while taping this interview). "I think I hate my first close

up on the staircase. I read the book, so I based myself on the book, a brutal man. I think that real artists have to be ruthless and brutal to achieve certain things. Oh my God, I was so young. I can't believe it. This was Glenda's first big step. She's a lovely girl. This film made, in a big way, Glenda Jackson. Made in a smaller way, Oliver Reed, and made me in a smaller way too. To this day anybody, when they recognize me, they say WOMEN IN LOVE. You know she was seven months pregnant. Ken thought that he would not be able to finish the film. It shows in one shot when she's dancing with me on the snow. I was always afraid when we were whirling and twirling on the snow, not to hit her. No one knew it would be a big success. Ken Russell put the cigar in my mouth. I don't smoke and it was difficult to speak the lines. This is my real scene where I'm an artist showing that I'm mad about my work. We didn't discuss it with Ken, what we were going to do in the scenes, we were just doing it. Glenda is an excellent actress. She will change with age like Bette Davis, easily."

Russell's TV movie DANCE OF THE SEVEN VEILS (70) was about Richard Strauss. "I played (Nazi propaganda minister) Goebbels, and I had to limp like Goebbels. I made him as much as possible, a stinking pig. In one part

I had a little German sausage in my mouth and he (Russell) asked me to give it, still holding in my mouth, to my partner, a lady next to me. So I arranged that the sausage was dripping with fat and grease, to make it as filthy as possible." He was in five features released in 1970. THE MUSIC LOVERS (70), his fourth Russell project, starred Richard Chamberlain as the (gay) composer Tchaikowsky. Glenda Jackson, Max Adrian, and former ballet dancer Christopher Gable co-starred. LEO THE LAST was John



THE BOY FRIEND

Boorman's version of a play starring Marcello Mastroianni as a Prince who becomes involved with blacks in a London ghetto. Billie Whitelaw and Calvin Lockhart co-starred and Sheybal played Lazslo. "It one of my best parts. Everybody was predicting that after this part I was going to shoot up as an international star, but unfortunately... John Boorman is a great artist and a creator and now a great friend of mine. I visit him in his house in Ireland. I love his whole family. All these great directors I've worked with, they always except your ideas. They always listen to you. I do my homework." PUPPET ON A CHAIN, based on the Alistair MacLean drug traffic novel, starred Sven-Bertil Taube and Barbara Parkins. The memorable speed boat chase sequence in Amsterdam was directed by Don Sharp. THE LAST VALLEY, directed by novelist James Clavell starred Michael Caine as a 17th century warrior, Omar Shariff, and Florinda Bolkan. "I spent two days in the studio with Omar Shariff and Michael Caine." MOSQUITO SQUADRON was a WWII drama starring David McCallum as a Canadian RAF pilot. Sheybal played Lt. Schack. "I

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usually play in American films. The bulk of my films are cast from London. I'm always working for MGM, Warner Brother, Paramount... I love it because I fly first class jumbo jet and I stay in the first class hotels."

Ken Russell's *THE BOY FRIEND* (71) was a version of the popular *West End* (then Broadway) musical (which had borrowed from the Busby Berkeley classic *42ND STREET*) starring Twiggy and Christopher Gable (also the choreographer). "Lovely man. He's dead, from a heart attack, quite recently. In a restaurant. Twiggy, who I knew as model, she's Pieces like myself." Max Adrian, dancer Tommy Tune, and an unbilled Glenda Jackson were also in it. Sheybal was the director "De Thrill." "I'm all through the film. I was supposed to be Cecil B. DeMille I was wearing Demille's actual britches. Fantastic. I loved every minute, dancing, music, tapping, high kicks and whatever and Tommy Tune was playing my son, which is funny because he's three time as tall as I am. At the end we're supposed to embrace and he had to lift me up from the pavement. I was watching him being so incredibly talented and asking myself, 'why isn't he a big star?'. He had to wait ten years. But he's not as young as he was then, as a dancer. We were filming in Portugal." Sheybal helped by making parts of the script more perverse. "I said to Ken Russell right from the beginning 'How can you imagine that all the provincial actors, in a little theater, would react to the fact that the famous C. B. DeMille, from Hollywood, suddenly arrived and is in the box watching. Everybody would try to sell anything. I mean, girls, their



Vladek Sheybal in his house in London. The paintings were his own (note photo of the Pope).

bodies, boys, their bodies, abilities of acting, smiles, upstaging, everything. Ken was marvelous. He said, 'I agree with you.' So the whole idea started from my homework."

During 72, he was a regular (Dr. Jackson) on *Gerry and Silvia Anderson's odd U.F.O. TV series* which was syndicated in America. *SCORPIO* (73) was a spy movie directed by Michael Winner with Burt Lancaster and Alain Delon. "Alain Delon, I

worked with him only one day, very professional very polite. I got to meet Burt Lancaster. We acted together for a split second. A charming man." The same year, *THE KISS OF DEATH* was an Italian feature with Martine Beswick (also in *FROM RUSSIA WITH LOVE*) as a devil worshipping drug taking gypsy witch. Sheybal plays her reptilian assistant. *S*P*Y*S** (74) was an unpopular comedy with Elliot Gould and Donald Sutherland as CIA agents. *QB VII* was an ABC mini-series based on Leon Uris' best seller. Ben Gazzara starred with Anthony Hopkins and Leslie Caron. Sheybal was Sobotnik. *THE WIND AND THE LION* (75) was John Milius' romantic historical adventure starring Sean Connery, Candice Bergman, and Brian Keith as Teddy Roosevelt. Sheybal played an Arab called The Bashaw, the brother of Connery's character. *THE NIGHT OF THE MARIONETTES* was a 1977 episode of the BBC show *SUPERNATURAL*. "I was playing the proprietor of an Austrian inn in the mountains with Gordon Jackson. Very spooky, very strange things going on. There is a very snobbish *Dracula Society*, *The Gothique*, I received a letter saying I was being awarded for the best Gothique performance of the year. They invited me to a fantastic sumptuous

dinner. They handed me a scroll which I have framed on my wall. One of the first awards was Christopher Lee. They are very rich people, country squires."

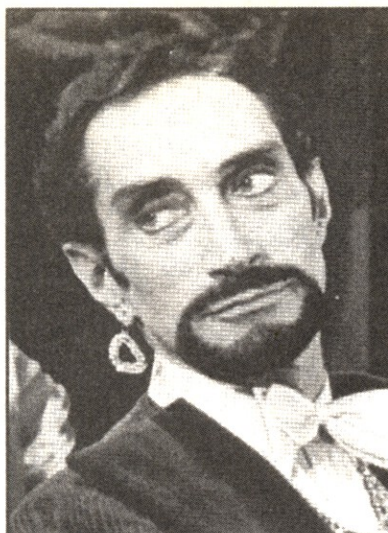
SHOGUN (80) was a very popular mini-series based on James Clavell's best seller. It stars Richard Chamberlain and Toshiro Mifune. Sheybal played the Portuguese Captain Ferriera. "I stayed more than three months in Tokyo for SHOGUN. I was very pleased I was playing this part. There were dangerous moments. Their typhoons raging around us and I was on a little raft. I was in this heavy costume. One misjudgment and I would go down like a bullet. They shouted in the loudspeaker 'Can You Swim!?' But it was tremendous fun. Richard Chamberlain was great fun to be with. In front of the camera and outside the camera in the hotel lobby, joking and chatting. Mifune, we had fantastic eye contact with him. He hardly spoke any English. He learns by line, but he can't communicate. He's a man who is used to having about 25 servants and translators and food makers around him all the time, a whole court. It's unbelievable. One of his minions, I called them, he send him to me and he said, 'Could you please look at him as much as possible because he likes looking into your eyes.' It was a compliment, across the camera."

His next feature acting role was in THE APPLE (80), a crazed Meham Golan directed West German/Cannon co-production musical fantasy set in future (1994). Catherine Mary Stuart stars as half of a singing duo. Sheybal had the stand out role of record producer Mr. Boogaloo (the devil!). TRISTAN AND ISOLDE/FIRE AND SWORD (81) was a German/Irish version of the medieval love story starring Peter Firth and Leigh Lawson. SMILEY'S PEOPLE (82) was a BBC mini series starring Alec Guinness as a spy in the 3rd of part of a John Le Carre trilogy. Sheybal was Otto Leipzig. "I am very hard working for each part. I do my homework. I don't believe in talent or intuition. I believe in very hard work, then intuition takes over. When I'm in front of the camera I try to forget about my learned lines and start fresh. All this material that I worked on is already inside of me. I liked very much, old fashioned theatrical actors like John Barrymore. I loved him. And nobody can equal Greta Garbo. She was very intelligent. She was working very hard. My very favorite actor on stage is Ralph Richardson. I didn't work with him but I worked with Sir Alec Guinness, on SMILEYS PEOPLE. I never

understand these spy scripts. In Hamburg we were filming and I asked him 'What is our relationship' I he said 'I don't know. I only know that you are one of my men.'"

RED DAWN (84) was John Milius' American teens vs. invading Commies feature. "It's science fiction about America being invaded by the Cubans and the Russians. I play the Russian general. I play the part in Spanish and Russian. I portray these Russian generals in a way that the world should tremble. I'm giving a big warning by playing this part!" In JIGSAW MAN (84), Michael Caine is a British spy who has plastic surgery and defects. Lawrence Olivier, Susan George and Robert Powell co-starred and Bond veteran Terence Young directed. Some of Sheybal's last roles were in features that few people saw. WHERE IS PARSIFAL? (84) is a comedy starring Tony Curtis as an inventor, plus Erik Estrada, Peter Lawford, and Donald Pleasence. It was the second feature with Sheybal and Orson Welles, who was, by then, huge and still acting to raise money to direct again. Welles had taken the role because the (lying) producers had promised to back his planned version of King Lear. "When I met him in London I had tears in my eyes. I feel like a school boy admiring this giant. We lost him. I can't understand." The director (Henri Helman) sent me a French script in which he wants me to play an impoverished Russian aristocrat in Paris, which is funny because I play in Italian films as well. In Italian films, I'm invariably cast as impoverished Venetian aristocrat." MEMED MY HAWK (87) was a Yugoslavian/British production directed by the Russian/British Peter Ustinov (who starred as a local Turkish dictator). The Czeck Herbert Lom (a frequent Sheybal co-star) was also in it. STRIKE IT RICH (90), based on Graham Greene novella, starred Robert Lindsay, Molly Ringwald and Sir John Gielgud.

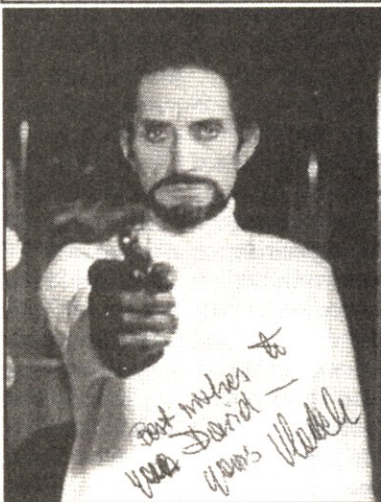
"After so many big stars, I could become completely cynical. For instance, I happened to know Bette Davis very well, we were close friends. I'm not a cynical man though. After so many films I've done, technically, one is so prepared. I shut off the noise, people walking around, the camera. I've learned it long time ago. I'm always getting in close with the cameraman. He's my friend. I know all angles of my face. I have to have technical knowledge. I know quite a lot. I would rather direct. I'd rather not to watch myself on the screen because I get angry and ask 'why did I do that? ...'"



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THE APPLE



THE APPLE (above) and ALL ABOUT A PRIMA BALERINA (below).



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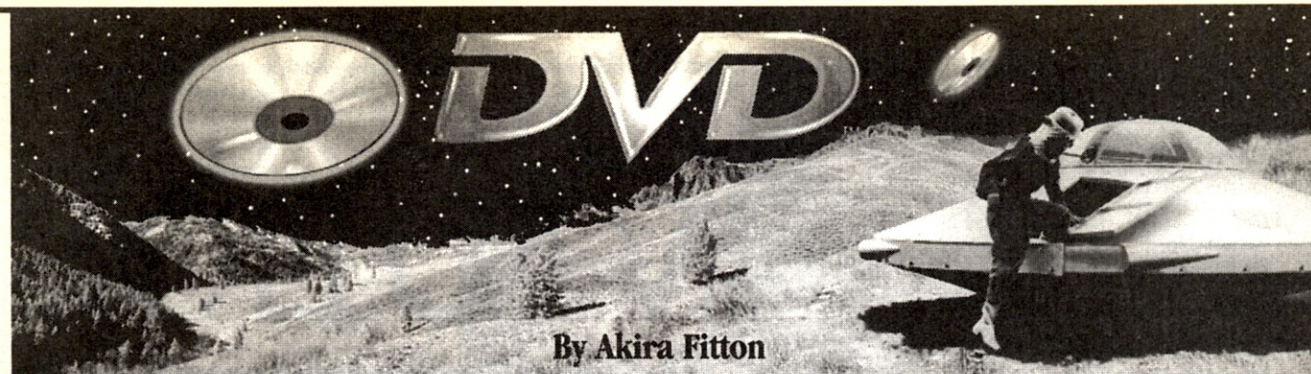
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By Akira Fitton

DVD or Digital Video Disks are 5-inch disks that look exactly like CDs. In order for a film to fit on a disk this size, it has to be compressed digitally. This compression has created a new aspect to be rated. The compression can cause light to sparkle, walls to shift or jump about and the image to wave like a flag. If it is done well, these qualities may be at a minimum or unnoticeable — Kundun is near perfect, but an older film like Journey to the Far Side of the Sun was only fair even though it was transferred from a beautiful master print. I will rate the picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. ST stands for Subtitled either in Spanish, French or English. FF means full frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed) in one of the many formats available, like 16:9 or 2.20:1 or 2.35:1. This new section reviews and rates films on this new medium.

Angel Heart (Carolco/DVD Live) 1987, 112 mins., D/W-Alan Parker, ExP-Mario Kassar & Andrew Vajna, P-Alan Marshall & Elliot Kastner, WSV, ST-S, 2.0 Dolby Surround, trailer, featurette, production notes, cast & crew information, P-4, C-3, S-4.

This stunningly photographed, well-made and acted film is underappreciated but does have some minor compression problems. Mickey Rourke stars as Harry Angel, a private detective, hired by Louis Cyphre (Robert De Niro with long pointy nails) to find a man who reneged on giving up his soul. The action takes us from New York to New Orleans with lots of blood and sex. Overall, the quality was very good except for some waviness of Rourke's face at the end. With Lisa Bonet.

Dog Day Afternoon (Warner) 1975, 124 mins., D-Sidney Lumet, W-Frank Pierson, P-Martin Bregman & Martin Elfand, SV & WSV, ST-S/F/E, production notes, P-4, C-4, S-3.

Sonny (Al Pacino) robs a bank in order to raise money for his lover's (Chris Sarandon) sex change operation. Everything goes wrong in this true story that I watched live on TV as it was happening. With Lance Henriksen (an FBI agent!), John Cazale and Charles Durning (a cop, what else?). Good picture with no obvious compression problems.

Runaway Train (Cannon/DVD MGM) 1985, 112 mins., D-Andre Konchalovski, W-Djordje Milicevic & Paul Zindel & Edward Bunker (based on a screenplay by Akira Kurosawa), P-Menahem Golan and Yoram Globus, trivia & production notes, trailer, SV & WSV, Dolby, P-3, C-3, S-3.

John Voight and Eric Roberts escape from prison in some snowbound state by stowing away on a runaway train where the conductor has died from a heart attack. Rebecca De Mornay is the only other person on board as the three of them try to stop the train. An existential Greek tragedy has some great action as John P. Ryan, the prison warden, pursues them at high speeds while the gods at the control center try to determine whether they

should live or die. Decent print but some compression problems such as windows bouncing and walls shifting.

The Big Lebowski (Polygram) 1998, 98 mins., D-Joel Coen, W-Ethan & Joel Coen, P-Ethan Coen, SV & WSV, ST-S/F/E, dual layer, film & cast bios, trailer, 30 min. interview, Dolby, P-4, C-4, S-4.

The Dude (Jeff Bridges) is mistaken for the other Lebowski, a wheelchair bound rich man with a trophy wife who he thinks was kidnapped. This film contains fantasy sequences, musical production numbers and nihilist kidnappers. Has some similarities with Raimi's Crimewave, which the Coens wrote. With Steve Buscemi, John Goodman and John Turturro. Very good quality overall. The behind the scenes interview with the Coens is very interesting.

Taxi Driver (Col./Tristar) 1976, 114 mins., D-Martin Scorsese, W-Paul Schrader, P-Michael & Julia Phillips, music by Bernard Herrmann, WSV, ST-S, Dolby, P-3, C-3, S-3.

Chilling depiction of New York City as Hell, and Robert De Niro's Travis Bickel descent into it is riveting. Scorsese has us follow the action through

Travis's point of view, as he tries to kill a presidential candidate, save a teenage hooker named Iris (Jodie Foster), and do battle with a street pimp (Harvey Keitel) and his scum helpers. With Albert Brooks, Cybil Shepherd and Leonard Harris. Great Herrmann score, which is enhanced by the Dolby. Original print quality was good but not perfect and there were minor compression flaws.

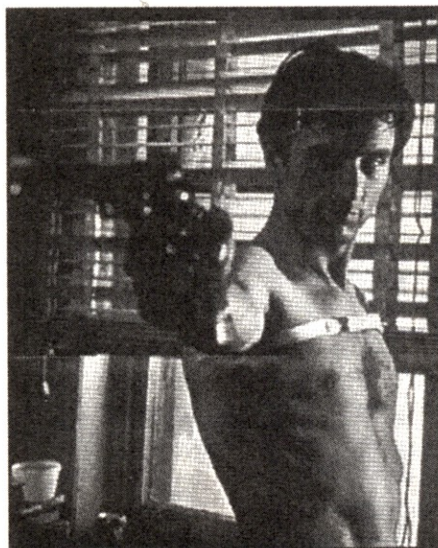
Zero Effect (Castlerock/DVD Warner) 1998, 116 mins., D/W/P-Jake Kasden, P-Lisa Henson & Janet Yang, SV & WSV, ST-F-E, production notes, two trailers, commentary by Kasden, P-4, C-4, S-4.

This film written and directed by Jake Kasden (son of Lawrence), is a clever mix of Sherlock Holmes and Nero Wolf with a 90s update. Ryan O'Neal loses his keys and asks Ben Stiller if he can hire the world's greatest detective Daryl Zero (Bill Pullman), to find them. Daryl never leaves his vaulted apartment, is addicted to speed and only

drinks Tab. He discovers blackmail, murder and an illegitimate child using the two OBs to solve his case: observation and objectivity. Stiller is great as Zero's assistant. Ryan gets better with age, and Pullman is hysterical as Daryl. The added bonus of this DVD is Jake's very funny commentary on how he made his film.

Thief (UA/DVD MGM) 1981, 124 mins., D/W/ExP-Michael Mann, P-Jerry Bruckheimer & Ronnie Caan, WSV, ST-S-F-E, music by Tangerine Dream, commentary by Mann & Caan, new footage, Dolby, 8-page booklet, trailer, P-3, C-2, S-4.

James Caan turns in one of the best performances of his career in this very influential film of a thief trying to put his life together. Great sequences of Caan and his crew stealing diamonds, Caan and Tuesday Weld in a coffee



shop, and an explosive shootout climax. Way ahead of its time in terms of style, realism and use of music. With Robert Prosky, Jim Belushi, Willie Nelson and Dennis Farina. The voice-over commentary is with both Caan and Mann together and is amusing and interesting, since they joke and interact with each other about how they made this film. Major compression problems such as a wood fence that jiggles behind Caan as he reads a letter.

Journey to the Far Side of the Sun (Univ.) 1969, 101 mins., D-Robert Parrish, W-Gerry & Sylvia Anderson & Donald James, P-G. & S. Anderson, WSV, P-4, C-2, S-3. Roy Thinnes, Vladek Sheybal, and Herbert Lom.

This came out a year after 2001 and is a little dated by today's standards, but is very enjoyable as astronauts travel to the far side of the sun and discover a mirror image world of the Earth they left behind. Derrick Meddings's special effects are still outstanding and Barry Gray's score sounds so much better on DVD. Too bad they didn't do a better job compressing this film with walls shifting and flashing reflected highlights on anything shiny.

Lost in Space (NL) 1998, 130 mins., D-Stephan Hopkins, W-Akiva Goldsman, P-Mark W. Koch & S. Hopkins & A. Goldsman & Carla Fry, WSV, two audio commentaries (track 1-Director & Writer, track 2-Visual Effects Supervisor, Director of Photography, Editor and Producer), SFX featurette, the Future of Space Travel featurette, the TV Years (featuring synopses of all original episodes & interviews with original cast members), production designs, Apollo Four Forty music video, trailer, bios & filmographies, Dolby, PC CD-ROM attributes include five games, screenplay and web links, P-4, C-4, S-4.

This is an incredible DVD. With all its features it's too bad the movie sucks. See PV 30.

Walkabout (Criterion) 1971, 100 mins., D-Nicholas Roeg, W-Edward Bond, P-Si Litvinoff, WSV, trailer, audio commentary by Roeg and Agutter, Dolby, P-4, C-4, S-4. Jenny Agutter, Lucien John, David Gumpilil.

This visually impressive film is about a teenage girl and her younger brother who are stranded in the Australian outback. They team up with a teen Aborigine on his Walkabout, which is a rite of passage, and walk with him as he shows them how to find food and water. Their journey together is not filled with extraordinary danger but is fascinating and beautiful nonetheless. Roeg was a Cinematographer who had worked for people like François Truffaut and later directed *The Man Who Fell To Earth*. Roeg and Agutter commentary is very interesting.

Scream (Dimension) 1996, 111 mins., D-Wes Craven, W-Kevin Williamson, P-Cary Woods and Cathy Konrad, WSV, trailer, audio commentary by Craven and Williamson, Dolby, P-4, C-4, S-4. Neve Campbell, Courteney Cox, David Arquette.

A brilliant opening sequence, echoes *When a Stranger Calls* and *Psycho*, with Drew Barrymore being terrorized by a phone caller, shows that Craven can still scare us when he wants to, but, the script soon becomes very gimmicky and the film becomes a big in joke for movie buffs. Neve Campbell's character, a virgin, is stalked by the killer, who might be the one who killed her mother a year ago and is also harassed by Cox's character, a TV Tabloid reporter, looking to free the man in prison convicted of the murder and is sentenced to die. Arquette plays a dufus deputy who has a crush on Cox's

character. This disk is very high quality and is worth getting especially for the commentary by Craven and Williamson.

Evil Dead (Anchor Bay) 1983, 85 mins., D/W-Sam Raimi, P-Robert Tapert, FF, trailer, C-3, P-3, S-3. Bruce Campbell, Ellen Sandweiss, Betsey Baker, Sarah York, Hal Delrich.

Although there is chapter search, this is a no frills DVD that plays straight through to a trailer at the end. There are some minor compression flaws, but the overall print quality was very good. Five people go to a cabin in the woods and conjure up evil spirits from the book of the Necronomicon. All hell breaks loose. Campbell survives to star in two more sequels with more humour and action. Joel Coen was an assistant editor. Picture quality was good with minor compression flaws. This has also been released by Elite.

Invaders From Mars (UAV Ent.) 1953, 78 mins., D-William Cameron Menzies, W-Richard Blake, P-Edward L. Alperson, SV, trailer, C-3, P-2, S-2. Helena Carter, Arthur Franz, Jimmy Hunt, Leif Erickson, Hillary Brooke, Bert Freed.

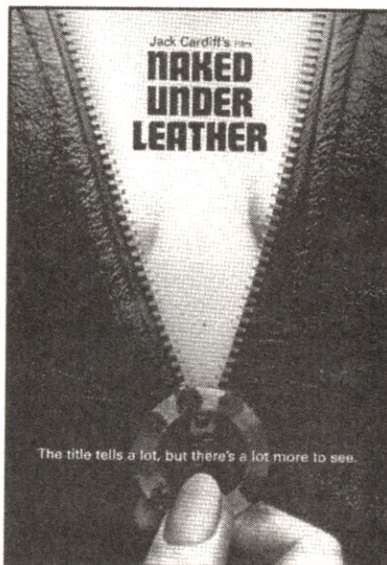
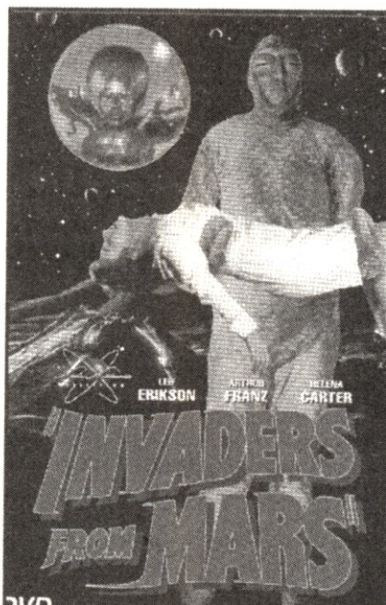
This is the same print used for the VHS release and it is jumpy and scratchy. It's too bad the film could not have been fixed up in the digital transfer. When you see the slightly washed out trailer, it is amazing to see some footage that is clear and with beautiful color. Someone has to find a good copy of this film because it definitely deserves to be restored. The film is a perfect nightmare from a child's point-of-view, of a Martian spacecraft landing in a small California town and taking over some of the inhabitants. The production design, by the director who also did the production design of *Gone With the Wind*, with a Martian Head in a glass globe, Mu-tants, and an infrared ray weapon is what makes this film very memorable.

World of Horror (Synapse) 1986, 71 mins., D/W-Michele Soavi, P-World Sales Compass International, Mono, FF, P-3, C-3, S-3.

This is a documentary about Dario Argento (the Italian Hitchcock). There is an interesting disclaimer on the box that reads: Although every effort was made to find the original 16mm elements for this film, it was discovered that all existing elements were either missing or destroyed. Since this film was originally created for the purpose of television broadcast, it is presented in the full screen (1.33:1) format, the way it was originally intended to be seen. This release was created from the only three remaining master copies of the film. The film quality overall was good and only minor compression problems were noticeable.

Girl on a Motorcycle (Anchor Bay) 1968, 91 mins., D/Photo-Jack Cardiff, W-Ronald Duncan (adapted by Cardiff), P-William Sassoon, WSV, trailer, still gallery, talent bio's, audio commentary by Jack Cardiff, Dolby, Mono, P-3, C-3, S-3. Marianne Faithfull and Alain Delon. **NAKED UNDER LEATHER**. Uncensored European Version.

A woman (Marianne) leaves her husband for her lover (Delon) by taking a motorcycle trip across country and has some flashbacks, hallucinatory dreams (without drugs!) and fantasies of her lover. This film must have influenced the people who later made *Vanishing Point* which had a very similar structure. This film originally had a X rating but there is nothing in it that even warrants it.



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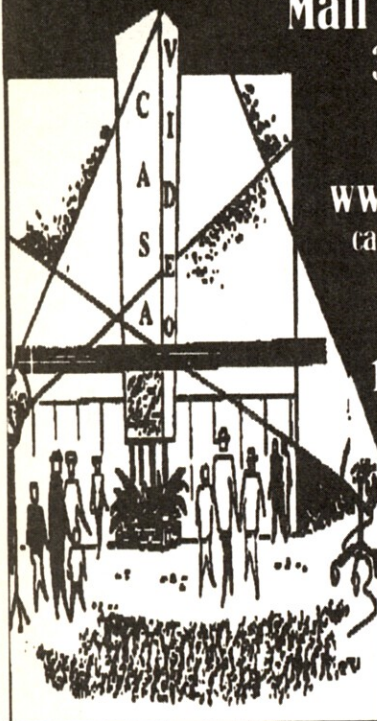
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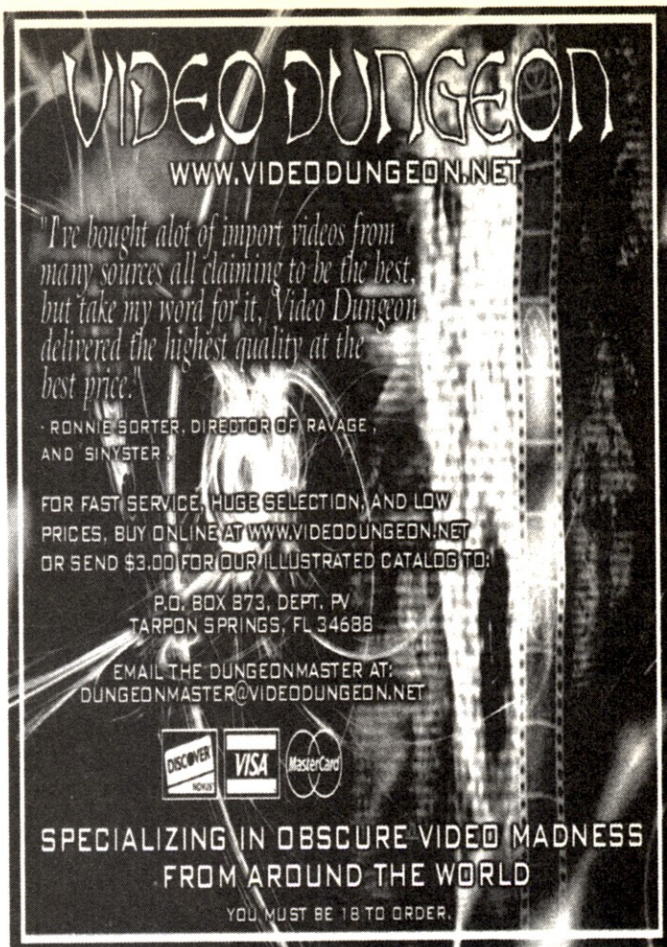
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DEGRADATION OF EMANUELLE 1977

Uncut ultra-rare 93 minute print of one of the least-seen of Joe D'Amato's Black Emanuelle series. Made shortly after the notorious Emanuelle in America. Emanuelle sets out on a crusading mission to report on abuse and degradation of women who are sold to white-slavery rings. Letterboxed.

BLACK EMANUELLE 1975 Extremely rare XXX version. Laura Gemser's first Emanuelle role.

THEY CALL HER ONE EYE

1972 Guaranteed to be the best looking print you will ever see of this rarity! XXX Uncut! A young woman is forced to become a prostitute by an evil pimp. He turns her into a junkie and rips one of her eyes out. She awaits the time for her violent revenge. In French

HOTEL 1981 A Ramsay brothers' horror film complete with gruesome deaths, walking corpses and other horror excesses. Unscrupulous businessmen build a hotel over a graveyard. The corpses are moved and dumped into a common grave. During the grand opening of the hotel, the dead rise and soon stalk the corridors of the hotel in search of bloody revenge. In Hindi



BIG ZAPPER 1973 A sexy often-naked female private eye along with her horny male sidekick who reads dirty magazines and who's "latest obsession is flagellation," must solve a series of crimes when they aren't busy fucking. As she's pumping chicks for information she threatens to blow their breasts off... she takes on a room of weapon-carrying guys, Kung-fu-ing, blasting and hacking them to death. She cuts off one villains head and it falls into another's hands and is still talking. Beautiful letterboxed print.

MR. NO LEGS 1975 Uncut! A wheelchair-bound man with no legs uses his leg stumps as weapons as well as doing acrobatic kung-fu moves in his wheelchair. With John Agar.

THE NIGHT GOD SCREAMED 1972 The leader of a bloody cult who is convicted of murder sets out to get revenge on all those responsible for his imprisonment.

LEGACY OF SATAN 1972 Gerard Damiano's only non-sex film. Made the same year as his classic Deep Throat. Seductive witches perform black magic rituals in this tale of sexual murder.

THE MURDER'S SECRET 1989 Directed by Lucio Fulci. Is the dead, zombified Aunt Martha responsible for some gory murders? Beautiful letterboxed print.



THE PROJECTED MAN 1966 Bryant Haliday plays the scientist working on a secret project that aims to transfer matter. His funders are planning to steal his discovery. He tries to teleport himself but ends up in a dark alley and is hideously disfigured. Everything he touches dies. Letterboxed.

DELIRIUM 1972 Exclusive uncut near XXX version. A doctor is obsessed with molesting and strangling young females. Filled with sex, torture and gore.

CHAMBER OF HORRORS 1966

Patrick O'Neill plays a murderer who lost a hand escaping the hangman. He uses interchangeable attachments on his stump to murder people with. This film featured the "Horror Horn" and the "Fear Flasher" that warned the audience to the upcoming violence. This is an uncut theatrical print and contains all the gore and violence snipped from the TV versions. Letterboxed.



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BELA

WOMEN OF ALL NATIONS (31) D Raoul Walsh, S Barry Connors

This is the 3rd of four features with (British ex-boxer and Boer War vet) Victor McLaglen and Edmond Lowe as the loud Sgt. Flagg and the womanizing con-man Quirt. The career Marines fight at Verdun, go to Brooklyn, the Panama Canal, Gotteborg, Sweden, Nicaragua (during an earthquake) and finally Turkey. There's a comic third soldier (El Brendel) with a sneezing problem and a monkey and a love triangle with a Swedish dancer (Greta Nissen). Prince Hassan (Bela Lugosi) smokes a hookah, makes cat noises, and swears in Hungarian (!?) to Mischa Auer. He wants to castrate the American heroes for messing with his slave girl harem. While parts of this episodic adventure comedy are serious and even grim, the end segment is similar to a Three Stooges short! Also with Fifi D'Orsay (later in NABONGA), Joyce Compton (later in SCARED TO DEATH), little Bernard Gorcey and big black actor Sam Baker (THE LOST CITY) as a eunuch. The impressive WWI battle scenes are from WHAT PRICE GLORY (26), the first Flagg and Quint film. The rare Fox production was originally 95 mins. but was cut to 72 mins. before release, eliminating small roles by both Humphrey Bogart and John Wayne (still visible in the background)! It was recently restored (still at 72 mins) by UCLA. Bela is great in his angry/jealous role (as he was in INTERNATIONAL HOUSE). Lowe was in several 30s films with him.

ONE BODY TOO MANY (Sinister, 44) D Frank McDonald, S Winston Miller, Maxwell Shane, P William Pine, William Thomas

Albert (Jack "the Tin Man" Haley), a nervous insurance salesman, finds himself guarding a dead millionaire while the man's relatives wait for the reading of the will. During a thunderstorm, secret panels slide open, eyes watch from a painting, hands clutch and cast members die. Albert is buried alive in a glass vault, loses his towel after a bath and befriends a pretty niece (Jean Parker from BLUEBEARD). Bela Lugosi and Blanche Yurka (from CRY OF THE WEREWOLF) are fun as sinister seeming servants who keep offering coffee and William Edmunds (HOUSE OF FRANKENSTEIN) is the eccentric professor who runs the observatory. Paramount released the OK murder comedy with a cast including Lyle Talbot, Douglas Fowley, Bernard Nedell (lawyer), Lucien Littlefield, Dorothy Granger, Fay Helm (also in NIGHT MONSTER with Bela) and blonde Maxine Fife. Haley and Littlefield returned in SCARED STIFF (45) by the same director. Bela's next comedies, ZOMBIES ON BROADWAY (45) and GENIUS AT WORK (46) starred Brown and Carney.

80's

EVILSPEAK (20th, 81) P/D/S Armand/Eric Weston, S Joseph Garofalo, P Sylvio Tabet

Coopersmith (Clint Howard - PV # 23), is the sad faced military academy

orphan that everybody picks on and humiliates (students even kill his cute little dog). He eventually conjures up the spirit of a demon (an unbilled Richard Moll) in a hidden crypt under a former Spanish mission. Nearly 20 years ago, EVILSPEAK was one of the first movies to use personal computers in the plot and computer graphics. It takes a while for the payoff but in the classic final sequence (in a church), a nail from a Christ statue jams into the head of a priest (Joseph Cortese), Coopersmith rises and floats decapitating his tormentors while wild boars attack, and the zombie of a drunken old Sgt. (R. G. Armstrong - PV #28) pulls a heart out! With nightmares, flashbacks, rollerskating, pot smoking, nudity and a shower scene (Lynn Hancock), and an all male shower scene (with visible jockstraps). The cast includes Charles Tyner from HAROLD AND MAUDE (Col), Claude Earl Jones (coach), Lenny Montana (friendly cook) and Hamilton Camp. The ending promises a sequel.

GIRLS NITE OUT (Thorn EMI, 82) D Robert Deubel, P/S Anthony N. Gurvis, S Gil Spence Jr., Kevin Kurge, Joe Bolster

(THE SCAREMAKER) Someone in a black hood (then in a cartoonish bear costume) kills students at a college in Westville, Ohio. Angry head security guard Jim MacVey (Hal Holbrook from Cleveland) thinks it's the guy in an asylum who had killed his daughter. The bear (with steak knife claws) yells "Bitch! Whore!..." as it kills. Meanwhile oblivious students drink booze, smoke pot, try to get laid and kill time with a basketball game, a costume party and a scavenger hunt with clues from an oldies radio DJ. It's a mild cliché movie with POV stalking scenes, false scares, and a surprise ending, but with many fun hit songs by The Lovin' Spoonful, Tommy James And The Shondells, The 1910 Fruitgum Company and even the Kastanetz-Katz Singing Orchestral Circus ("Quick Joey Small"). With blonde beauty Suzanne Barnes, top billed Julia Montgomery (REVENGE OF THE NERDS), David (son of Hal) Holbrook as a jealous suspect, Rutanya Alda (AMITYVILLE 2, VIGILANTE...) as a concerned cafeteria worker, and James Carroll.



WOMEN OF ALL NATIONS (Greta Nissen and Bela)

PUCKER UP AND BARK LIKE A DOG (Fries, 89) D Paul Salvatore Parco, S Gary Larimore, Mel Greene, Jude Jansen, P Jeff Gregory

Max (Jonathan Gries from FRIGHT NIGHT 2) is an artist (with a large loft) who paints realistic landscapes and works in a restaurant to pay off debts. He falls for the would-be actress niece (Lisa Zane, from FREDDY'S DEAD, who has a topless scene) of his (big) boss (Barney Martin). They deal with the endless humiliations of trying to make it in the L.A. art/movie world. Sal Lopez is Max's graffiti artist co-worker/friend. With bad performance art, a band in a nightclub and the late Wendy O. Williams as a biker in black leather who says the movie's title. The light comedy also has small roles by Paul Bartel (women in prison movie director), Nicholas Worth (chef), Robert Culp (gallery owner), Phyllis Diller, and Isabel Sanford. The music is by Don Preston, and it's by the director of DEADLY ALLIANCE (75).

CHRISTOPHER WALKEN

BLAST FROM THE PAST (New Line, 99) P/D/S Hugh Wilson, S Bill Kelly, P Renny Harlin

When a jet crashes in 1962 during the Cuban missile crisis, a brilliant wealthy former professor (Walken) thinks WWII has broken out. He and his wife (Sissy Spacek) move into their huge deluxe underground suburban fallout shelter. They watch HONEYMOONERS episodes (on 16mm), listen to Perry Como records and drink hot Dr. Pepper. Their new baby grows up to be the intelligent, kind, well mannered Adam (Brendan Fraser). Meanwhile the malt shop built above them becomes a bar, then is surrounded by a slum. In the late 90s, Walken emerges from an elevator, encounters "mutants" and declares "Society as we know it has collapsed!" When Adam is sent up for supplies, the brain damaged owner (Joey Slotnick) thinks he's Jesus (and Walken is God!) and starts a religious cult. I loved the first half of this comedy (Walken and Spacek are hilarious) until it becomes a "fish out of water" romantic comedy with Alicia Silverstone as the modern Eve, swing dancing and Dave Foley as her roommate. Even the second half has some good laughs (about rare baseball cards and porno shops) though. Other songs are by Dean Martin, The Beach Boys, Barry White and Randy Newman. Some of the same ideas were in Paul Bartel's obscure SHELF LIFE (92).

THE ETERNAL (Trimark, 98) D/S Michael Almereyda, P Mark Amin, David L. Bushell

(TRANCE) Wealthy orphan Nora (Allison Elliot), husband Jim (Jared Harris) and their young son leave Manhattan for her huge decrepit old family mansion in Ireland. Eccentric professor Uncle Bill (Walken) has revived the mummy of a seemingly indestructible Druid witch who becomes a killer Nora clone. THE ETERNAL is filled with effective (sometimes beautiful) underground style cinematography, memory flashes and flashbacks, and has some intentional humor (Harris even imitates Walken's unique speech patterns) and death by broken LP. It's also notable that the young parents are both chain smoking, falling down drunks who have been "thrown out of pubs all over the world." There's too much slow motion though and Walken's character doesn't last long enough. A wise local orphan girl servant (Rachel O'Rourke) narrates. Also with Lois Smith (grandmother), Karl Geary and a brief appearance by Jason Miller. It was filmed in a real mansion (in Yonkers!) and around Dublin and features new songs by Irish singer Joe Dolan, and the still excellent 70s punk band Stiff Little Fingers. Almereyda also made the much lower budgeted b/w vampire movie NADJA (95 - PV #22), also with Harris, and a new NYC based HAMLET.

THE DEMON BARBER

BLOODTHIRSTY BUTCHERS (SW, 69) D/S/cine. Andy Milligan, S John Borske, P William Mishkin

Young Tobias (Berwick Kaller) kills women, Maggie (Jane Helay) bakes human meat pies, and her lover Sweeney Todd the barber (John Miranda) also kills "beggars, thieves and prostitutes." Most of this very theatrical movie is long dialog scenes with these and many various characters. The acting isn't bad, but the script is a mess. A topless scene, an axe in a head and a very phoney looking body being cut apart are the exploitation elements. Light library music is heard along with some old music hall songs. The ending is happy and comical. Earlier British versions were made in the 20s, and in 36 (as DEMON BARBER

OF FLEET STREET) starring Tod Slaughter. Kaler was also in the late Milligan's THE BODY BENEATH, THE MAN WITH TWO HEADS, and THE RATS ARE COMING! THE WEREWOLVES ARE HERE!. While some writers still insist that this Frank Henenlotter Sexy Shocker release was made in England, it was obviously shot on Staten Island, as most Milligan features were.

THE TALE OF SWEENEY TODD (Sho, 97) D John Schlesinger, S Peter Buckman, P Ted Swanson

Surprisingly this is the first worthy modern non musical version of this famous play. Schlesinger brings out all the political implications of a charming psycho (African) war vet barber/wig maker/ dentist/surgeon (Ben Kingsley) killing and robbing rich patrons and having the bodies ground up and fed back to the class conscious British. We see a terrified tongueless orphan servant boy kept chained up in a basement filled with mutilated bodies (unthinkable in earlier versions). London is shown as a corrupt foul smelling unmanageable cesspool populated by drunks and whores with horrible teeth and wigs. The period detail seems perfect (it was filmed in Dublin) and there's an impressive wax museum of violent crimes. Campbell Scott is the long haired Brit-hating American searching for a dead jeweler and Joanna (ABSOLUTLEY FABULOUS) Lumley is Todd's S+M expert lover, known for her popular meat pies. Also with Selena Boyack, John Kavanagh and Katharine Schlesinger.

50's

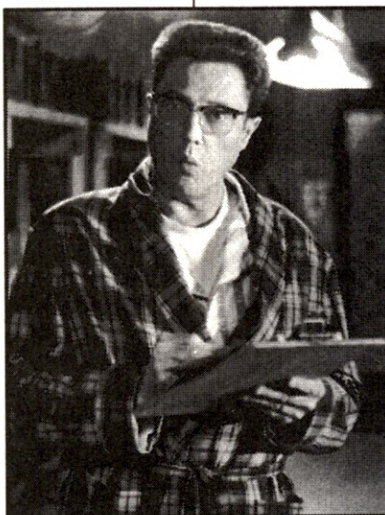
LOST, LONELY AND VICIOUS (Englewood, 57) D Frank Myers, S Norman Graham, P Charles M. Casinelli

This downbeat 75 min. local James Dean inspired movie is about Johnnie Dennis (Ken Clayton, promoted as a next Dean) as a bored, fast driving, bongo playing, death obsessed new Hollywood actor. Sarcastic young people and his dejected European coach Tanya (Lilyan Chauvin, also in TICKLE ME) hang out in a malt shop and talk about him. He gets into fights, falls for a nice drug store clerk (Barbara Wilson), has flashbacks in his car and thinks a painting is cursed. I liked the supporting characters best including the egotistical wise guy actor Walt and his friend Pig, and the platinum blondes: naive TV actress Darlene from New York and the "stacked dish" Pinkie. The camera closes in on the butts of the females dancing - to a concertina player (?). It was filmed in Tuscaloosa, Alabama (!), was released by Howco and is now also available from Something Weird and Sinister.

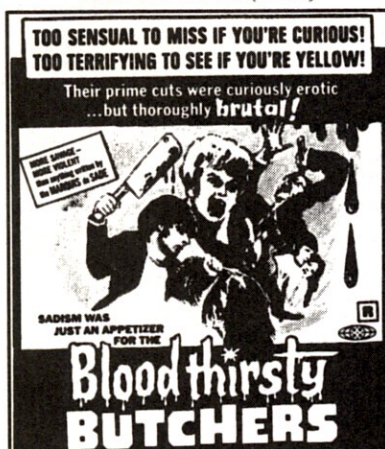
BLOODLUST! (Cinema Dementia, 59) P/D/S

Ralph Brooke

Crown Int. released this low budget MOST DANGEROUS GAME retread in 61. Two young couples on a treasure hunt find themselves in "an unbelievable nightmare" on the island of Dr. Balleau (Wilton Graff). He has the bodies of his victims covered in wax for death scenes in a (big fake looking) cave. For the time shocking scenes include servants in quicksand and mutating in a vat, and a bloody crucifixion. The females are very good screamers but unintentional laughs come from rubber masks used for real faces. The visitors are Johnny (Robert Reed of BRADY BUNCH fame!), who towers over short blonde judo expert Betty (June Kenny from ATTACK OF THE PUPPET PEOPLE), Pete Garwood, and Joan Lora. Walter Brooke (later in THE RETURN OF COUNT YORGA) is the "alcoholic" secret lover of Balleau's wife (Lilyan Chauvin - see above review). Richard Cunha was cinematographer and Brianne Murphy was production Mgr. Graff, who looks sinister enough but is kind of boring, was in



BLAST FROM THE PAST (Walken)



several Inner Sanctum movies and VALLEY OF THE ZOMBIES (46). The print is excellent.

ITALY

THE PHANTOM OF THE OPERA (APix, 99) D/S Dario Argento, S Gerard Brach, P Giuseppe Columbo

(IL FANTASMA DELL'OPERA) The mysterious killer (Julian Sands with long blonde hair and a normal face) living in the vast caverns under the Paris opera house says "I'm not a phantom, I'm a rat." He has a vision of naked people in a giant rat trap. This version of the famous tale is a combination of the 62 Hammer PHANTOM and WILLARD (71), with more gore (bodies are impaled and cut in half and a tongue is pulled out), nudity and some black humor. The superstrong Phantom has a mental link with Christine (Asia Argento), the opera understudy he's obsessed with. The young Count (Andrew DiStefano) who also wants her is a decadent drug smoker with violent tendencies. In a silly out of place scene, a rat exterminator and his dwarf assistant speed around in a custom made vehicle that vacuums and chops up rats. The new opera manager is a pervert after underage dancing girls. It was shot in an actual opera theater in Budapest and features a Morricone score. Claudio Argento was the executive producer. Although it might not be what his fans want, I liked this a lot better than Argento's TRAUMA and THE STENDHAL SYNDROME (PV #25), both also starring Asia.

SHE (Lightning, 85) D/S Avi Nesher, P Renato Dandi

In this confusing part slapstick post nuke fantasy, a curly haired blonde hunk (David Goss), his merchant friend (Harrison Muller), a sword fighting goddess (star Sandahl Bergman) and a blonde warrior woman (Quin Kessler) rescue each other from various comic book style villains. Sped up scenes featuring a cult leader with green eye rays are hilarious. Both women are tied up, flogged and tortured. With nightmares, a Frankenstein robot, "mutant" mummies with chainsaws, vampires, topless bathing, gays, hooded monks flogging themselves, and an irritating comic singing guard that clones himself and talks like Popeye and Groucho. As stupid as all this is, SHE was probably a big influence on the popular XENA show. With Gordon Mitchell. The score is by Rick Wakeman with tracks by Motorhead, Justin Hayward and others.

MAN WITH THE ICY EYES (SW, 71) D Alberto DeMartino, P F. T. Gay

(L'UOMO DAGLI OCCHI DI GHIACCIO) In New Mexico, a young reporter (Antonio Sabato) with a scooter investigates the shooting of a Senator. It doesn't make all that much sense but at least the location (Albuquerque) is different and the support cast includes Barbara Bouchet (blonde actress witness), Victor Buono (city editor), and Keenan Wynn (publisher). Faith Domergue is the sister of the accused, who has been sentenced to the gas chamber. With courtroom flashbacks in negative, tinted b/w scenes, hostile Mexicans, a crippled psychic and a midget informer. Marquee announces SABATA and BURN! (both 69) and ELVIS: THAT'S THE WAY IT IS (70). The print is worn and there is no screenwriter credit. By the director of THE PUMA MAN (79).

HONEY (SVE, 80) D/S Gianfranco Angelucci, S Enrique V.

Herrera, P Toni Di Carlo

(MIELE DE DONNA) A publisher (Fernando Rey) is forced at gunpoint to read the manuscript of a woman (Susan Scott). The rest of this movie is kinda like Polanski's DIARY OF FORBIDDEN DREAMS (PV #20), as we see the erotic story unfold. Wide eyed Anny (Clio Goldsmith) goes to stay at a big old hotel filled with eccentric characters. She takes a bath and wanders around naked. She hides (naked) under a bed while a couple make love on it. She spies on a silent mystery man who exercises and meditates to sitar music. She has romantic fantasies and a lady "teacher" commands her to strip and confess her "impure thoughts." It's more imaginative and sexy than any recent "erotic thriller." With Donatella Damiani as the big breasted manager. Goldsmith was also naked a lot in THE GIFT (82) and LA CICALA (83).

WOMEN'S PRISON MASSACRE (E. I., 83) D/S "Gilbert Rousel"/Claudio Fragasso, S Olivier LeFait, P Jan LeFait

(I VIOLENTI, BLADE VIOLENT, EMMANUELLE ESCAPES FROM HELL, WOMEN'S PENITENTIARY X) Wrongly sent to prison, the defiant Emmanuelle (Laura Gemser) is a victim of the wild eyed Albina (Ursula Flores) who reports to the sadistic warden (Lorraine De Selle). Soon a van driven by a guard (Gabriele Tinti, looking like Chuck Norris) brings four male killers led by "Crazy Boy" for a "temporary" stay. The others are German, Irish and an American Indian. They take hostages, play Russian roulette, and rape inmates. One is castrated and the others finally die in a shootout. Several females (not the leads) have nude scenes. This obviously Euro (Italian/French) production seems to be set in America. The box credits Bruno Mattei, but Gemser says Fragasso (MONSTER DOG, TROLL 2) directed.

The music is like pseudo Goblin.

BLACK ORGASM (VSOM, 80) D/S Joe D'Amato / Aristide Massaccesi, P Giuseppe Mangogna

(ORGASMO NERO, VODOO BABY) Blonde Helen (Susan Scott, aka Nieves Navarro from EMANUELLE IN EGYPT and HONEY) is bored living on a tropical island while her husband Paul (Richard Harrison), is off "studying natives." Helen takes a shower, makes love on a beach with the black Haini (Lucia Ramirez) and thinks "these primitives learn surprisingly fast." Haini also does a writhing nude voodoo dance, masturbates, and is seen in frequent hard core sex flashbacks (from D'Amato's PORNO HOLOCAUST?). This mindless beach sex movie is in Italian with English subtitles. Richardson's career goes back to KRONOS in the 50s (!)

MORE RECENT

FREAK (E. I., 97) P/D/S/edit Tyler Tharpe

An orphan (Amy Paliganoff, who narrates) and her adopted little sister (Andrea Johnson) leave Indianapolis in an orange Volkswagen, heading for their new home in Virginia. While driving on back roads through Southern Ohio they're threatened by a killer who has escaped from an asylum van driven by the irresponsible Jason (Travis Patton). We know from effectively disturbing (part b/w) flashbacks that the madman (whose face is wrapped in bandages) had killed his own abusive mother as a child in a decrepit farmhouse. This well made, if slow moving serious feature (filmed in Indiana) has good acting and believable dialog. It seems to be leading up to some memorable shocks, but never really does.



PHANTOM OF THE OPERA



SHE

TERROR FIRMER (Troma, 99) P/D/S/oct Lloyd Kaufman, S Douglas Buck, Patrick Cassidy, P Michael Herz

In this typical extreme bad taste Troma comedy, characters are killed by a mystery psycho during the making of a low budget movie by a blind director (Kaufman). During the chaos soundman Casey (Will Keenan) falls for nice makeup girl Jennifer (thin blonde Alyce LaTourelle) who eventually replaces the female star (Debbie Rochon in a blonde wig) just in time for a sex scene. I think the key scene is Kaufman pissing on the topless Rochon while she's being fucked in the men's room. The director throws in self promotion, in jokes, nudity, sex, flashbacks, canned laughter, extreme gore, lit farts, shit, puke, lesbians, gays and a hermaphrodite, and a fat naked man running all around NYC. The Toxic Avenger enjoys sex with several women and The Lunachicks play at a party. Trent Haaga and porn star Ron Jeremy have important roles and Anthony Haden-Guest, Lemmy and even Joe Franklin show. Troma released their CAN-NIBALI: THE MUSICAL (PV #27) so this ends with SOUTH PARK creators Trey Wilson and Matt Parker. Keenan, Rochon, Lemmy and others were also in TROMEO AND JULIET (PV #24).

KING COBRA (Trimark, 98) P/D/S/star Scott Hillenbrand, P/D/S David Hillenbrand

(SETH) A 30 foot long killer super snake (a worthy FX creation of the Chiodo Brothers) kills some hunters and locals near a small town. A snake expert (Pat Morita), a young doctor (director Scott "Brandon"), his sheriff girlfriend (Casey Fallo), and the sinister looking eye patch gene splicing scientist (Joseph Ruskin) that created it, spend the bulk of the movie in the woods setting traps. Too much of this PG-13 feature is spent on POV stalking shots and a build up to a JAWS plot (a beer festival is going on) that never happens. With Hoyt Axton, who also sings the end theme (mayor), Erik Estrada (one scene as a flamboyant gay character), and geeky redhead Courtney Gains.

THE CORRUPTOR (New Line, 99) D James Foley, S Robert Pucci, P Dan Halsted

This grim gun crazy Manhattan Chinatown crime movie is filled with unbelievable street shootouts, alcoholics, junkies, and suicide, and shows illegal alien women forced into making porno movies. New cop partners (Chow Yun Fat and Mark Wahlberg) both seem to be corrupt. The kind of violent male bonding drama that worked for Yun-Fat in Hong Kong just seems mindless and depressing in America. Ric Young, Paul Ben-Victor, and Andrew Pang co-star. With especially bad make-up, a flaming man, and newscaster Chuck (Live AT Five) Scarborough on TV. Oliver Stone was an executive producer. Wahlberg was also in Foley's FEAR (PV #24). Yun Fat will probably not become more popular in movies like this and THE REPLACEMENT KILLERS (98).

SERIAL BOMBER (Apix, 96) D/S Keoni Waxman, P Aki Komine, David Peters

(COUNTDOWN) In Seattle, a divorced FBI agent (short haired TANK GIRL star Lori Petty) who wears all black clothes is teamed with a lady Tokyo cop (Yuki Amami) to try and stop a series of pre Christmas bombings. They arrest and question the lovesick girlfriend (Kaory Hatsuse) of the tattooed young computer expert terrorist (Jason London from DAZED AND CONFUSED) who taunts the authorities. The victims are mostly Japanese and Pearl Harbor footage is shown at the beginning. James LeGros is the FBI boss.

BROKEN VESSELS (APix, 99) P/D/S Scott Ziehl, S David Baer, John McMahon, P/oct Roxanna Zal

Young Tom (Jason London, who narrates), moves to L.A. and is hired as an emergency paramedic. His seriously out of control heroin smoking thief dealer partner Jimmy (Todd Field, also in EYES WIDE SHUT) becomes his roommate and eventually they're both shooting dope while not busy saving lives. It's a scary, disturbing, believable (and sometimes funny) movie that maybe borrows from TRAINSPOTTING - without the amazing cinematography or great pop songs and was released before Scorsese's similar BRINGING OUT THE DEAD. The leads are both excellent and Susan Traylor is very convincing as a skinny speed freak neighbor. Zal (who was in RIVER'S EDGE) is a nurse who briefly becomes Tom's girlfriend. James Hong (boss) and William Smith (biker) are both fun in support roles and Ron Jeremy shows up as himself. The score is by Bill Laswell.

1-900 (Salt Lake, 96) D/S/edit M. David Lee III, P Wendy M. Lundstedt

After several men are found dead with their pants down, San Jose detectives John (James Gioia) and Brad (Lance Gray) suspect that a blonde phone sex mistress named Paula Lane (Danielle Thys) is the killer. She makes dates with men who call her and is shown whipping one naked guy before shooting him. John soon falls for her. The shot on video feature is more talking than anything else, and has some support actors that are pretty bad, but Thys (who has several topless scenes) has an interesting odd sad face and is very good in her role. 1-900 has some swooping show off camera moves, a surprise ending and soft pop songs on the soundtrack.

HOLLYWOOD MORTUARY (Fat Free, 99) P/D/S Ron Ford, P Paula Pointer-Ford

This comedy must have been inspired by watching HOW TO MAKE A MONSTER and GODS AND MONSTERS. During b/w 40s flashbacks we see how large egotistical horror movie makeup expert Pierce Jackson Dawn (Randal Malone) loses it when there's no more work. He accepts a job at a mortuary and revives Boris Karloff (who he had killed in rage) and a recently OD'ed (and fat) Bela Lugosi (with a Swamp Thing like rotted face). The rival star zombies fight each other, dance and go on a killing spree which ends with guts and gore. Malone (in all Ford movies) dominates though as he talks, rants, and even talks to his reflection. In color talking heads segments 40s child star Margaret O'Brien, elderly silent movie actress Anita Page, Conrad Brooks, and directors David DeCoteau and Tim

Murphy talk about the legendary Dawn. The real horror star names are not used. The director is at 11100 Telegraph Rd. #47, Ventura, CA 93004.

VICE, KILLER BLONDE, and SOFT THIGHS, HARD JUSTICE (Wynn) all P/D/S... Ray Gunn

In VICE, an attempt at a POLICE SQUAD type parody, detectives load guns, drink, read comics (and PV #14), clean their teeth, play golf in the hall and sleep. Meanwhile an unseen shooter holds a room full of people hostage and rants endlessly ("Cleveland is a tough town."). Shots of the Terminal Tower at night are nice. The KILLER BLONDE (Andrea Santi) shoots a series of unseen men in "W. Virginia." One victim spends a long time reading through PV #12. This is followed by a bunch of drive-in intermission shorts, some dark silent b/w footage, a fake b/w trailer, and a comic rock video (which is actually kind of funny). In SOFT, an unseen killer/rapist is released from the Lakewood jail. He



THE CORRUPTOR



SERIAL BOMBER

plans to attack a dancer (Teresa Graham) who gives him a ride (to the flats of Cleveland), but she ties him up, cuts him with a chainsaw, then drills him to death. These Cleveland video features (more were in PV #29) all are filled with shaky POV camera work and are said to star "You." They were made with "no script, no rehearsals, and no professionals." SOFT has since been re-edited with new footage and re-titled SCALE OF JUSTICE. See ad.

LORE/CARRADINE

HELL SHIP MUTINY (Foothill, 57) D Lee Sholem, Elmo Williams, S DeVallon Scott, Wells Root

Like Republic's THE INVISIBLE AVENGER (58), this (66 min long) feature seems to be three episodes of an unsold Saturday morning TV serial with interesting guest stars. Capt. Knight (executive producer Jon Hall, who narrates) is a "part Polynesian" sailing ship captain and expert diver, so each segment has time killing underwater scenes ("a giant manta ray!"). Villain Malone (John Carradine) enslaves local island natives (who worship an idol that resembles Barney the dinosaur) and forces them to dive for pearls. The second part is the "mutiny" on Malone's boat and finally a French judge (Peter Lorre) arrives to hear local cases and take the bad guys to court in a larger island. In a comic outburst, he gets furious at Salty The Chimp and some loose chickens. With Roberta Haynes as the Princess, Felix Lochner (Hall's father) as the island chief, big Mike Mazurki as a dumb brute, tubby Stanley Adams for more comic relief, and Peter Coe. Lorre and Carradine had been in a number of the same Fox films and were later both in THE PATSY (64).

THE STORY OF MANKIND (57) P/D/S Irwin Allen, S Charles Bennett

An H bomb explosion opens this colorful, half assed 100 min. Warners adaptation of Hendrik Willem van Loon's 1921 book. It's been on local TV stations (cut). The Spirit Of Man (Ronald Colman in his last role) and Mr. Scratch (Vincent Price) debate whether mankind deserves to survive in a high court. It's worth it just to hear Price, perfect as the Devil, ridicule all humanity and condemn the Colonists for "stealing the land from the Indians" and being guilty of "the foul smelling crime of slavery." Serious thoughtful parts are undermined by having a leering Groucho Marx swindle Manhattan from an idiot Indian (Abraham Sofaer), then taking his sexy daughter, and Harpo as Sir Isaac Newton. The book was updated by adding Pearl Harbor and Hitler (Bobs Watson), but doesn't even mention Communism. The many impressive epic scenes are from previous features (LAND OF THE PHAROHS, HELEN OF TROY...) and the new dialog scenes feature "name" stars. Carradine, as a Pharaoh, is the first witness and Lorre is the laughing "rapist pervert, arsonist" Nero. Others are Francis X. Bushman (Moses), a young Dennis Hopper (Napoleon), Edward Everett Horton (Sir Walter Raleigh), Hedy Lamarr (Joan Of Arc), Virginia Mayo (Cleopatra), Agnes Moorehead (Queen Elizabeth), Marie Wilson (Marie Antoinette), and Marie Windsor (Josephine). Also with Sir Cedric Hardwicke as the judge, Charles Coburn, Nick Cravat, Henry Daniell, Helmut Dantine, Anthony Dexter, Reginald Gardiner, Marvin Miller, Chico Marx, Franklin Pangborn (in his last role), Ziva Rodann, Cesar Romero, Angelo Rossitto, William Schallert, and George E. Stone. Bennett had written Hitchcock movies and NIGHT OF THE DEMON (56). He went on to write four more scripts for Irwin Allen.

MUSIC

BLITZKRIEG BOP (Ivy, 78)

This one hour live performance doc. (filmed at CBGBs in 77), was formerly only available on Japanese laser disc. Headliners the Ramones do five classics from their 2nd and 3rd Lps and Blondie does "X Offender," "In The Flesh," and "Rifle Range," all from their first (low selling Private Stock) LP. 70s footage of

these two well documented bands is not that hard to find, but this might be the only tape around with The Dead Boys. The short lived Cleveland band is too often ignored in various "punk history" books. The late Stiv Bators shoots (fake) snot out of his nose during "All This And More" and "Nothing To Do," and they blast through "Sonic Reducer," probably their best song. Serious in-between song narration is about the business and violence of the punk scene. Various band members are interviewed, as well as Dead Boys producer Gena Ravan (from Goldie And The Gingerbreads and Ten Wheel Drive) and three very pompous NYC rock critics. Call (800) 669-4057.

THE BEST OF MUSICLADEN LIVE - PROCOL HARUM (EME)

The post "Whiter Shade" Harum do nine songs live in 1971 (it was a Christmas special). Songs are from all their LPs (except the first), up to Broken Barricades. All of them sound great, but my faves here are "Simple Sister" and the mean spirited "Still There'll Be More." The (excellent) band includes the clearly in charge leader/singer Gary Brooker and (the late) drummer B. K. Wilson (who had been with Brooker since The Paramounts formed back in 63). The real revelation here though is young guitarist Dave Ball who looks kinda like Roger Waters and had just replaced Robin Trower. He was in the group for less than a year. What happened to this guy!? Two more (not so memorable) later songs from a 74 TV appearance round out the 45 min. tape. The German MUSICLADEN TV program (formally BEAT CLUB or BEAT BEAT BEAT) was filmed in a Bremen studio.



THE BEST OF MUSICLADEN LIVE - IKE AND TINA TURNER (EME)

In this half hour tape, the Turners do nine songs from several TV appearances. Four songs (covers of Beatles, Stones and CCR hits plus a different arrangement of the awesome "River Deep, Mountain High") are from 1970. Ike (with a big Afro) plays guitar, sings and leads his ace live band. The sexy Ikettes dance wildly in very short pink dresses and psychedelic visual FX were added. Other songs (all prerecorded) are from the mid- 70s. "Nut Bush City Limits" has Ike backing Tina on acoustic guitar and she does "Acid Queen" solo. "Delilah's Power" and "Baby Get It On" both were 75 singles released after Tina left, so this might be the former couple's last filmed appearance together. "Baby" sounds like T Rex (!) and is performed in front of a solid wall of TV screens (just like Lou Reed did a few years later). It took Tina ten struggling years to get back on the charts.

THE BEST OF MUSICLADEN LIVE - BLACK SABBATH (EME)

I like this group now, but in 70 (when this was filmed), I thought their popularity meant the end of good music as I knew it. Ozzy looked sorta like Phil May of The Pretty Things then. He wears a leather jacket, has straight leg pants and straight long hair, in sharp contrast with the goofy looking trio backing him. They sound great doing "Black Sabbath" with Ozzy going "please God!," and "Satan's coming round the bend," "Iron Man" ("has he lost his mind!?"), and "Paranoid," a classic that should have been a top 10 hit and would fit right in on The Nuggets comp. They also do a truly awful ("Oh God, No!") version of "Blue Suede Shoes." To order any of these (and other) MUSICLADEN tapes call (800) 84MUSIC. Most are \$19.95. At only 20 mins. this one is priced a bit lower.

SCROOGE'S ROCK 'N' ROLL CHRISTMAS (Sony, 83) D Lou Tedesco, P/S Bob Franchini, S Rex Spargel

In this frightening syndicated (?) TV special, a blonde with pig tails wearing 50s style clothes shows holiday standard "videos" (by past-their-prime pop acts) to Scrooge (Jack Elam!) to illustrate the spirit of Christmas. Merilee Rush and Bobby Goldsboro do one selection each and "brand new star" Bridget (probably the producer's girlfriend) does one of the more Christian tunes. Mike Love of The Beach Boys (without his beard) sings with Mary MacGregor (and her lamb), then with Dean Torrence ("Jungle Bell Rock"), and even acts a bit. The Association do two songs and Three Dog Night do "Rockin' Around The

Christmas Tree." Those two groups at least featured the original members (who could still sing pretty well). Paul Revere And The Raiders at this point was Revere and five guys who look like they were on leave from a mediocre Buffalo bar band. They wear modernized versions of Revolutionary War uniforms while singing "The Christmas Song" and "Jingle Bells." Parts were filmed outdoors at Big Bear, CA.

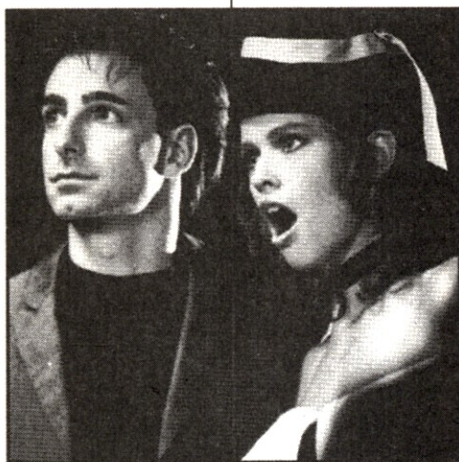
LED ZEPPELIN LIEBOGRAPHY (99) P/D/edit Ezel

This short parody of a VH1 band doc. adds absurd, comic narration to footage from *THE SONG REMAINS THE SAME*, *A CLOCKWORK ORANGE*, *A MAN CALLED HORSE*, *THE PRODUCERS* and *CRY BABY*. A few parts are clever and funny, but its mostly on the level of "ex Sumo wrestler Peter Grant" and, "Jimmy Page, a fat bloated has been." It's part of a monthly Manhattan public access show. Call (212) 714-8011.

EARLY 90s

ROCKULA (Cannon, 90) D/S Luca Bercovici, P/S Jefery Levy, S Christopher Verwell

After the cool cartoon credits it's all downhill in this badly dated PG-13 horror comedy musical, an excuse to feature eight songs. An awkward virgin vampire (Dean Cameron) who talks to his alter ego, has to save the reincarnation of his lost love over and over. This time she's a Hollywood rock star (Tawny Fere) and the bad guy is a snotty Brit who does TV ads for a mortuary (Thomas Dolby). Toni Basil plays the sexy, slutty vampire mom (and a Gypsy) and Susan Tyrrell is a bartender where Bo Diddley is a bluesman. Fere (dubbed by somebody), Basil, Bo and an unidentified female all do songs (some are MTV style videos). The badly used Bo raps, dressed like Blowfly and only pretends to play and sing some parts. It ends with an Elvis impersonator doing "Hey Rockula." With Nancy Ferguson, Rodney Bingenheimer, and the late midget Tamara DeTreaux (E.T.) as a bat creature. By the untalented director of *THE GHOULIES* and *GRANNY*.



ROCKULA

THE BLUE ANGEL (Incredibly Strange, 92) D/S Nick Millard, P Irgard Millard

Bearded S. F. State University Film professor Carl Unrat (Leonard Parnell) tragically falls for and marries vengeful bi-sexual former teen hooker Lola (Raine O'Connor) from Oakland, who is "the darling of decadence" at a local bar. After being fired from his position, the fan of Welles and Bunuel visits his former classroom and sees students being taught about *STAR WARS* and E. T. He shoots himself. Many actual locations were used (including Ghirardelli Square on the bay front) for this obscure remake of the 1930 German classic. The sex is off-screen but there is an unusually long cunt lapping scene. The music is from a synth and the make-up is especially bad. By the director (aka Nick Phillips) of *CRIMINALLY INSANE* and *DEATH NURSE*.

70s SEX

ANGEL ON FIRE (Alpha, 74) P/D/S/cine./edit Roberta Findlay
After a young guy (with a Bronx accent) kicks out his pregnant girlfriend, he's killed in a traffic accident, goes to heaven (represented by flowing white sheets) and is sent back to earth as a woman (star Darby Lloyd Rains). It's not much more than 8 (hard core) sex scenes strung together, but unlike most of Findlay's darker and kinkier movies, *ANGEL* is a (more or less) female appeal tale. Steve has sex with Angel #9 (Jennifer Jordan), then as Stephanie, with Mark Stevens, with a woman (Judy Craven), and goes wild by herself in a shower (while a Davie Allen fuzz guitar instrumental plays!). She becomes a model and falls for her asshole photographer (Jamie Gillis) who treats her as bad as Steven had treated

his girlfriend. Poor Stephanie is even left out of an orgy. Meanwhile #9 does it with #10 (Eric Edwards) in heaven. Billy Preston ("Nothing From Nothing") is also heard on the soundtrack. Rains was known for *THE PRIVATE AFTERNOONS OF PAMELA MANN* (74) and *NAKED CAME THE STRANGER* (75).

THE YOUNG STARLETS (SVE, 74) P/D "Terrence Navillus," S Margot Holtem

In this (obviously fake) sex doc. in 10 segments, porn actresses talk to the camera before their featured scenes and tell us why their work is better than a 9-5 job or how they got started. Several have solo scenes, one has a ballet class lesbian scene and the guy with the "16" year old uses a rubber (not at all usual in hard X movies at the time). One explains that she enjoyed incest at home before her threesome scene and another takes on two guys while trying to film a toothpaste commercial. With sex on a public beach, an S+M scene and people on a beach interviewed about "monokinis." Red haired Clair Dia (*THE JOURNEY OF O*) is the only one that seems to have had a (brief) "career."

WRONG WAY (SW, 72) D Ray Williams

After their car breaks down, two young women (Becky Sharp and Lynn Harris) find themselves victims of a long elaborate gang rape (while folk music plays) in the desert. Even pot selling bikers leave the four sleazeball rapists, saying "bad scene, too heavy for us." Then the females become victims of an insane (Manson inspired) killer cult leader and his (male and female) followers. Meanwhile, in a cheap hotel, two unrelated lowlifes have sex with a stoned woman (Mindy Brandt) that they plan to "trade to a Mexican whorehouse" for heroin. The local sheriff and his deputy eventually manage to shoot and kill all the bad guys. When the older leader of the first group gets high he imagines a naked woman in a cowboy hat and poker chips, cards and cash while backwards music plays. One of his diverse followers is a red haired hippy, one has an Elvis look and one

is called Crabs. They all say "groovy" and "right on." Other music is fuzz guitar and bongos. A. C. Stephens was the distributor of this unusually demented soft X movie. This is a UK print, complete with a government stamp of approval for release.

CORMAN

DEATHSPORT (Warner, 78) D/S "Henry Suso"/Nicholas Niciphor, D Alan Arkush, S Donald Stewart, P Roger Corman

In the future, telepathic "range guides" Kaz Oshay (David Carradine) and Deneer (Claudia Jennings) are jailed by the evil Ankar (Richard Lynch), plotting to take over from the dying Lord Zipola (David McClean). Carradine, with a loin cloth and earring and an awkward disintegration ray, is whipped. Jennings is thrown into a room (naked) and shocked, then strapped down (naked) and given more shock treatments. There are many motorcycle and horse stunts and explosions in the desert, decapitations, flaming men and "mutants." As in *DEATHRACE 2000* (75), the futuristic city was created by Jack Rabin and Irving Block. Some of the cinematography (by Gary Graver) and editing is impressive. The synth soundtrack supposedly features some Jerry Garcia guitar work. Also with Will Walker, Jesse Vint, H. B. Haggerty, and Brenda Venus as a nude dancer (who is also shocked). Jennings (who had a drug and drinking problem) died in a car crash within a year. Anyway, I love this mess of a movie because, after we ran Tom Rainone's two part Carradine interview, then Carradine's long letter (PV #7) in response, we received an angry phone call and a long letter (PV #9), from one-time director Niciphor plus a friendly very anti-Roger Corman phone call from Harlan Ellison.

STAR PORTAL (New Horizons, 97) D/S Jon Purdy, P Mary Ann Fisher

In executive producer Roger Corman's fourth (!) version of NOT OF THIS EARTH, a bloodthirsty alien presence takes over an A+ female body (Athena Massey from UNDERCOVER). She poses as a psychic (who was also a whore), uses her red death ray eyes, has car crash flashes of her human past, and hangs victims up-side-down to drain and drink or mainline their blood. She also takes her clothes off a lot, kills during sex and dances naked in the shower. Steven Bauer has the awkward nerdy doctor role and Stephen Davies is a detective. Some of the music is semi punk or heavy metal and outer space footage is from an earlier Corman production. Odd accents and all the Fionas and Liams in the credits point to the fact that this was filmed in Ireland. Strange to think that somebody can actually make an L.A. set movie cheaper over there these days. By the director of DILLINGER AND CAPONE.

DOCS.

CENSORED! (99) P/S Lewis Bogash, P/edit David Fizzinoglia

Many choice scenes from films produced from 1898 to 1922 are used in this fascinating, sure to be controversial AMC doc. It shows how movies have been censored (and have been "the perfect scapegoat for all the ills of society") since they were invented. The big question is "who decides" what we can watch. The very political narration shows how the rich used censorship to help keep immigrants, minorities and lower classes as ignorant as possible. Police corruption, sweat shops and labor strikes were forbidden to be shown in films. In 1907, the Chicago police (!) were given the power to censor. Many people were arrested and given prison terms for breaking the censor laws in Ohio after it became the first state to allocate money for a censor board. In 1910 a newsreel of Jack Johnson defeating the "Great White Hope" led to riots and lynchings, so Congress banned all fight films. Government-backed pro WWI propaganda movies were so effective in 1917 that citizens of German heritage lost their jobs and were tarred and feathered. The part about D. W. Griffith and his epic THE BIRTH OF A NATION (15) and INTOLERANCE (17) is especially revealing. It shows him as a brilliant pioneer filmmaker (and a racist), whose downfall was his insistence on promoting free speech and dialogue. Other topics are drug and alcohol abuse and "white slavery" films. The one hour special is scheduled to air in Dec. It was delayed from an earlier date and I wonder if it's being toned down. We received an advance work print.

SEX, DEATH AND THE HOLLYWOOD MYSTIQUE (99) P/D/Cine./edit Larry Wessell

Former actor (HOUSE OF THE DAMNED) John Gilmore has written books about James Dean, Charles Manson, The Black Dahlia murders and other topics. In this long (over 1 1/2 hrs.) unstructured doc., he talks at length about Dean (who he claims to have been a lover of) and the 50s gay scene and Manson (who he talked to in jail) and his followers. Forry Ackerman gives a tour of his museum/house and shows some of his movie prop and rare book collection to two giggling adoring females and discusses his grandfather (from Ohio) who designed the Bradbury Building. Curtis Harrington (PV # 16) and the caretaker of a celebrity cemetery also talk, and to fill up even more time, a tattooed would-be actress "drug addict hooker" has her nails done and talks away too. \$25 (ppd) to Box 1611, Manhattan Beach, CA 90267.

CANADA

DEF CON 4 (New World, 83) P/D/S Paul Donovan, P B. A.

Gillian, Maura O'Connell

(DARK EYES, GROUND ZERO) After a nuclear war breaks out, an American spaceship crash lands on Earth. Howe (Tim Choate), a survivor, and a woman in a school girl outfit (Lenore Zann) are captured and put on trial by her killer ex (Kevin King), a young slave driver warlord. Instead of being a cliché hero, Howe is nervous, distraught and even becomes hysterical. With "terminals" in the woods, a Grand Funk LP title for a computer password and H bomb blasts. Familiar Canadian character actor Maury Chaykin is a loner in a kilt and Kate Lynch (MEATBALLS) is the ship's doctor. It was filmed in Nova Scotia but Tony Randel added some footage for the U.S. release.

I MISS YOU, HUGS AND KISSES (Video Vortex, 78) P/D/S Murray Markowitz, P Charles Zachery Markowitz

In this confusing mean spirited tale (based on an actual murder), flashbacks during a murder trial reveal how Charles (Donald Pilon) the son of a victim of

the Nazis, escaped from Communist Hungary, worked in a chicken slaughterhouse and eventually became a Toronto millionaire with a construction business. He falls for and marries German model Magdalene (Elke Sommer, who has topless scenes). Her photographer ex-lover blackmails both of them. She hires a boxer managed by a man who hates her husband to murder him, but is killed (a bloody head bashing) herself. With flashbacks and fantasy scenes inside of flashbacks. The music is by Howard Shore. The tape has Greek subtitles. This was a banned "video nasty" in England.

50s TV

SPACE PATROL - GIANTS OF PLUTO #3 (Englewood, 54) P/D Dik Darley, S Norman Jolley, P Mike Moser

This Saturday morning kid show started out local (L.A.) 15 minutes long and live in 1950, then was on ABC until early 55. These three connected episodes (from kinescopes) feature Hannes Lutz as "the evil" (and very short) Dr. Kurt. The plot is partially like the later BRIDE OF THE MONSTER, as men in T shirts become superstrong mute zombies.

A narrator explains flashbacks. Ed Kemmer (later in GIANT OF THE UNKNOWN and THE SPIDER) stars as Cmdr. Buzz Corey and Lyn Osborn (who resembles Spike Jones, and was later in INVASION OF THE SAUCER MEN) is the comedy relief Cadet Happy ("Jumpin' Jupiter!"). (Very) low budget shows like this were a step down imagination and quality wise from both radio (it was on radio too) and even the worst 50s serials. Some of the dialog is pretty funny though, the models are priceless and I love the original commercials (featuring the stars) for Wheat and Rice Chex and Nestle's Instant Cocoa ("Just ask mom!"). The best ones are for an official (voyeuristic) periscope. The picture quality is excellent. Different episodes were once released by Rhino.

TALES OF TOMORROW Vol. 1 (Eng, 51/2) D Don Medford, Leonard Valenta, P Mort Abrahams

This serious live (51-3) sci fi show was on ABC TV (and briefly on radio). The excellent opening credit sequence is followed by set bound dramas. VERDICT FROM SPACE, written by Theodore Sturgeon and directed by Valenta, was the series premiere and is the most complex. Flashbacks during a murder trial reveal that an alien transmitter has been recording the development of the A bomb. "Thousands of space ships" arrive (off camera) at the end. ICE FROM SPACE is a bit like THE THING, as a glowing block of ice is found at a secret government post. With Paul Newman as a gum chewing sergeant, Edmon Ryan, and Raymond "Mr. Drysdale" Bailey as an angry Congressman. The more memorable BITTER STORM is one of those Cold War dramas that seems more like Sunday school than sci-fi. An angry bitter scientist (Arnold Moss, also



in *THE 27th DAY*) on an island finds faith after witnessing human sacrifice and can hear the actual sounds of Christ's crucifixion (!) through his invention. With Phillip Pine and Joanne Woodward (Newman's future wife). Other episodes were released by Nostalgia Merchant. These have new title credits.

SEQUELS

THE FEAR - HALLOWEEN NIGHT (APix, 98) D/edit Chris Angel, P Clint Lien, Mary Beth Jenner

The traumatised Michael (Gordon Currie) visits his grandparents in the country, along with his understanding girlfriend (Stacy Grant) and six other young people. His Indian friend (Byron Chief Moon) plans to use the life size wooden Morty (a man in an obvious rubber suit) in a ceremony to somehow "cleanse fears." Characters (in Halloween costumes) die and Morty (who finally walks around and even talks) "becomes" Michael's late psycho killer father. This ridiculous awkward sequel is filled with false scares, flashbacks and soft rock music. The Indian is the first to die, a couple dies after sex, and photos of the killer posing with his axe (!) hang on the walls. Betsy (*FRIDAY THE 13th*) Palmer plays the cheery grandma. It was filmed near Vancouver. None of the same people were involved with *THE FEAR* (PV #21) except for composer Robert O. Ragland (*ABBY, THE THING WITH TWO HEADS, MANSION OF THE DOOMED...*), which means they re-used the same music.

SOMETIMES THEY COME BACK... FOR MORE (Trimark, 98) P/D Daniel Berk, S Adam Grossman, Darryl Sollerh, P Diana Zahn

This has nothing to do with the previous two *SOMETIMES...* movies based on a Stephen King short story. After a doctor goes on a killing spree (not shown) at a secret remote Antarctic military station, the unshaven Sam (Clayton Rohner from *NAKED SOULS*) is sent in to investigate. Most of this very boring excuse for a sequel is Sam (who has flashbacks) arguing with two survivors (Faith Ford and Damian Chapa) in closed quarters. Finally, some zombies with cliché altered voices are glimpsed, and in the ridiculous end the killer is revealed to be Sam's half-brother (Max Perlich), an ancient satanist, living in a cave. More senseless flashbacks (to *WWI*) and an absurd happy ending follow. Also with Chase Masterson.

ADDICTED TO MURDER 2: TAINTED BLOOD (Brimstone, 98) D/S/cine./edit Kevin J. Lindenmuth

Tricia (Sarah Lippman) is bit by a cheerful smiling helpful vampire named Angie (Sasha Graham, from the original - PV #22). Her girlfriend says "You're not Tricia, you're a demon!" Tricia bites various blind dates but eventually is forced to hide out by a male vampire in black leather. Meanwhile Joel (Mick McCleery) searches for and dreams of the female vampire who bit him in the first tape. This rambling pretty boring sequel has scenes in Central Park, Times Square and on a subway but takes place mostly in apartments. B/w flashbacks are from various time periods and places. Also with Ted V. Mikels (!) as a talking head vampire expert, Scooter McCrea in one scene, and an *ERASERHEAD* poster. The tape is letterboxed. 3 W. 102 St #4B, NYC 10025.

FULL MOON

AUDITIONS FROM BEYOND (Full Moon, 99) D Reed Richmond, Robert Graham, Neile Sadie..., P Pat Siciliano

20 years after Charle Band produced *AUDITIONS* (PV #16), he brings us this much simpler (unrated) version without the irritating humor. It's pretty much non-stop stripping and nude dancing as young women pretend to be unaware that they're secretly being filmed during "auditions," held in a small empty theater. Most talk for a while and some are also humiliated by "acting" with a toy horse head. The last is a lesbian scene. Some of the many unknowns are

Eastern Europeans (another triumph of Capitalism). Most of them look great but a few bleached blondes with silicone overdoses ruined it for me. Too cheap to film enough footage for a feature, they padded this with select "best of" sex scenes from *VIRTUAL ENCOUNTERS* (Jacqueline Lovell with Oriental porn star Tricia Yen), *FEMALIEN 2* (Lovell and Vanessa Taylor) and others (sex on a motorcycle, in jail, in a tattoo parlor...). With blonde Sandy Lasko, Taimie Hannum, Mia Zottoli, and the voice of Brinke Stevens.

SHANDRA THE JUNGLE GIRL (Full Moon, 99) D "Sybil Richards"/David DeCoteau, S "Earl Kenton," P Pat Siciliano

A scientist (Mia Zottoli), a lesbian hunter (Lisa Cornshaw from *HOUSEWIFE FROM HELL*) and two men capture the ageless, mute Shandra (the very short Lisa Throw) in South America and put her in an observation room. Most of the sex scenes (including lesbian scenes and a threesome) are flashbacks or visions.

Although the box says "unrated," everybody usually leaves underpants (or a loin cloth) on. The acting is bad and a laughable dialog flub was left in. A stripper (Vanessa Taylor), animated dinosaurs and a beach dance scene were awkwardly edited in from earlier Charles Band movies. Gary Graver was cinematographer.

WITCHHOUSE (Full Moon, 99) D Jack Reed, S Matthew Jason Walsh, P Vlad Paunescu, Kirk Edward Hansen

A half dozen, mostly mean, drunken and mismatched teens are killed off in the home of Elizabeth (Ashley McKinney). This waste of time female variation of *THE DUNWICH HORROR* is filled with nightmares (including a crucifixion), flashbacks, way too much dialog, unintentional laughs, bad FX, and very fake lightning.

The only good parts are a scene in hell (lifted from Full Moon's *DARK ANGEL* - 93) and the music and end theme by Jared DePasquale. Monica Serene Garnich stars as a shy beauty with Matt Rafferty. The late David Oren Ward, also in *KILLER EYE* (PV #30), also written by Walsh) plays the "stoner."

BLOOD DOLLS (Full Moon, 99) P/D Charles Band, S "Robert Talbot"

This is a half assed, dialog heavy attempt to make another "weird" horror comedy like *HEAD OF THE FAMILY* (PV #24) and for Full Moon to sell more toy merchandise. The rich Southern "racist" Mr. Travis (Jack Maturin) has a tiny head and a clown face servant (William Paul Burns). Travis has some of his business rivals transformed into fantasy dolls that barely move. A dwarf (Phil Fordacaro) shocks the caged members of a female punk band (who do "Kill Pussycat"). With Debra Mayer (S+M expert), Nicholas Worth (first victim), and Naomi McClure (becomes 4 armed Oriental doll). There are alternate endings.

NEW JERSEY

POETIC SEDUCTION (Shockarama, 98) D/edit Pete Jacelone, S Alex Palumbo, P Michael Beckerman, Todd Russell

New college poetry teacher Nora (Roxanne Michaels) invites students to her home and kills them with help from her pumped up idiot voyeur rapist brother (Joseph Anthony). The bodies pile up in a phoney looking cave. A childhood flashback reveals why they're psycho killers. The short blonde Michaels (who had some surgical help with her breasts) is topless a lot and has nude and shower scenes. The only female student with many lines (Tina Krause) takes a shower. Muscular guys (one is black) in their underwear wrestle, are tied up, then strangled. Conrad Brooks (the only one whose acting is worse than the two leads) plays a dumb cop talking on a phone. Box 371, Glenwood, NJ 07418.

PSYCHO SISTERS (E.I., 98) D/S Pete Jacelone, S James L. Edwards, P Michael L. Raso

Jacelone remade his own 95 tape (reviewed in PV #24), this time with more



THE FEAR - HALLOWEEN NIGHT

characters, some more money and (slightly) better known actresses. "35" young men have been murdered in Ellenville, NJ, all near the house of the hate filled Jane (blonde Theresa Lynn), who says "the only good man is a dead man," and her sister Jackie (J. J. North, who is naked for a sex scene). The two traumatized former mental patients impale two tied up guys at once and decapitate another in the woods. Childhood flashbacks reveal why they're psycho killers. Jackie sees the ghost of her other sister and falls for a sperm bank worker. A female tabloid reporter (with a voyeur boyfriend), several cops and a gang of bikers, all want to find the killers. With a topless Tina Krause and posters for other E. I. releases on a wall.

THE STRANGLED BRIDE (Brain Escape, 99) D/S Enzo Antonelli

In this bondage fetish "comedy" Tina Krause is repeatedly tied up (while topless or naked) and strangled. The stranglers include her long haired husband, a mailman, "Siamese twins," and puppets, all using irritating comic voices. Tina also takes a shower. Same address as above.

THE FUTURE (ON TV)

MENNO'S MIND (SHO, 96) D Jon Kroll, S Mark Valenti, P Larry Estes

In the corporate run future Menno (Bill Campbell from THE ROCKETEER), a nice computer programmer at a virtual reality resort is forced to transfer the mind of a dying rebel leader (Bruce Campbell) to himself. He then is teamed with a kick boxing black leather revolutionary assassin (the impressive Stephanie Romanov). Corbin Bernsen is a corrupt killer presidential candidate, Michael Dorn is a friend from work and Marc McClure and Phil Proctor are comic relief co-workers. Robert Picardo and Robert Vaughn (one scene), are other evil suits. Bits of WESTWORLD and SOYLENT GREEN are copied and much time is taken up by shootouts (regular guns) in a building. A brief non star topless shot gets it an R. By the director of AMANDA AND THE ALIEN (PV #22).

CHAMELEON (Par, 99) D Stuart Cooper, S Bennett Cohen, P Michael Lake

In the corporate run (sub-BLADE RUNNER look) future, Kam (Bobbie Phillips from the recent CARNIVAL OF SOULS), is a beautiful experimental "sub" agent who wears leather and rides a motorcycle. She has the ability to become semi-invisible (a totally wasted idea) and seems to be great at love (despite the R rating, the sex scenes are PG). She works for corporate bad guys (led by Phillip Casnoff) with ray guns, but changes sides to help the young boy (Eric Lloyd of

THE SANTA CLAUS) of some revolutionaries killed in a raid. They flee to the woods, tracked by mercenaries and stay with a peaceful tribe. With John Adam, Jerome Ehlers and Nicholas Bell. Cooper has done many made for cable movies. This one was filmed in Queensland, Australia.

CRUSADE (99) D Janet Greek, S J. Michael Straczynski, P John Capeland

There's a plague on Earth, a mutiny on a huge space ship and the captain (Gary Cole), who has flashbacks, orders a journey to Mars. In yet another STAR TREK derived multi-racial, part alien crew sci fi drama, characters spend most of the time sitting around and talking. With Tracy Scoggins (from BABYLON 5), Daniel Dae Kim, Marjean Holden, Carrie Dobro, David Allen Brooks, and bald Peter (son of Edward) Woodward as regulars plus Alex Mendoza and Tim

Thomerson. It's the first of a "limited" TNT BABYLON 5 sequel series and is by the director of SPELLBINDER (88). Cole's last series was the flawed and short lived but much more interesting AMERICAN GOTHIC.



CRUSADE (Daniel Dae Kim, David A. Brooks, Marjean Holden and Gary Cole)

XXX

ARCHERS LAST DAY (Extreme, 99) D/S "Charlie Crow"/Charles Pinion, P Robert Black

A confused hardhat (Tom Byron, an extremely busy porn actor since the early 80's) loses his corporate job. This is basically a half dozen extreme sex scenes with added FX and statements about credit card and media addiction. One scene is his

(black) wife (Monique) with two cops and another is rough sex with a sobbing blonde. The last, most unique and memorable scene is Byron with two smiling young beauties, one white (Jewel Valmont) and one black (Kenya) with devil horns and tails. Fake (but very professionally created) mutilated severed body parts hang on the dungeon hell set. Pinion, who made underground movies like WE AWAIT and RED SPIRIT LAKE (PV #25), promises CORNHOLE ARMAGEDDON next. He says he went into porn to pay off his credit cards!

BRIDES OF COUNTESS RECURA (Mondo Family, 99) P/D Rob Schaffner

Everything about this bloody, demented disgusting sex horror movie is wrong from the terrible acting, sound, lighting, FX and music to the obvious scars on the women who had breast implants. Then again, if you want to see tattooed cocks, gay sex and a naked female dwarf who sings and pisses it's from Mondo Video (323) 953-8896.

PV

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JERRY COLE

The World's Best Unknown Guitarist

Interview by Fred Hopkins

It all began in Green Bay, Wisconsin, where seven year old Jerry Cole (Colletti) learned to play his first guitar, a \$17 Sears Roebuck Silvertone. Jerry learned quickly and at eleven, he played his first professional gig, in a pop and country vein, with the Cleat Gillis band. Jerry's parents were gone by the time he was fourteen and he never looked back. Soon Jerry was earning \$12-\$15 per night playing three- four nights a week. After a while Jerry led his own band, Jerry Cole And The Flaming Coals. "It was totally rock, instrumentals and vocals mainly. I would tape station WWL out of New Orleans at 2AM. Then I'd learn the songs and teach them to the band. It was the early stages of rhythm and blues."

Then Cole went to Chicago and started playing with burlesque club bands, at 16 years old (!). "A lot of times we would never see the girls. We were a pit band, but we were in back of the girls rather than down in a pit." They backed major names (like Tempest Storm) and "a platinum blonde I fell in love with named Tanya, from Sweden. I thought she was the most gorgeous creature in the world. She mothered me more than loved me (laughs). The music never ended. We played from ten o'clock at night until four in the morning. You had to know how to play at least three instruments because it was continuous music. We had one hour on and 20 minutes off. I'd play an hour on guitar, go across the street and watch Wes Montgomery, come back and play bass for an hour, go back across the street and watch Wes Montgomery, then go back and play drums. It was also kind of dangerous." Jerry would also sometimes talk with guitar great Wes Montgomery. Years later, he played with Montgomery on the legendary Bumpin (On Sunset) album (Verve - 65) and Wes remembered him from the old days. Note: Jazz guitarist Montgomery, from Indianapolis, died in 68, just when he was crossing over to the pop market.

By his early 20s Jerry had moved his band to the Antler Hotel in Colorado. Challenge A+R man, session man and solo artist Dave Burgess stayed at the hotel and heard Cole.

He approached the younger guitarist and asked him to come to California to cut records. "I turned Burgess down. I told him I was locked down to a steady job at the hotel. That was on Saturday. On Wednesday they gave me my notice! I called Dave Burgess back, grabbed my guitar, my amp, and my clothes and headed for California in a 1951 Hudson with no paint and a coat hanger for an aerial. They told me to drive until I got to the ocean, so I did. I slept in my car in the parking lot of a bar, because I was afraid of someone stealing my equipment. I finally connected with the band and they told me I only missed them by 25 miles."

After putting Cole up in a Studio City motel, Dave Burgess (rhythm guitar), Chuck Rio aka Danny Flores (sax) and Jerry and others started recording. A short while later, they created one of the most infamous anthems in the history of rock and roll - "Tequila!" "Chuck Rio came up with the idea." (He also yells the title.) "We never thought it would be so big! We were in awe of it. We had accidentally started a new kind of music."

The Champs were on Gene Autry's Challenge label and were named after Autry's horse. "Tequila" was recorded as a B side (!) in 57 by the group of studio musicians. "Tequila"/"Train To Nowhere" went to #1 in 58 on the pop and R+B charts (!) and was #5 in England. The huge crossover hit influenced many other instrumental hits. It became a staple (to this day) at every college kegger in the universe (and caused a major rise in Tequila sales).

Soon he became the leader of The Champs. "After a year and a half, Burgess turned over the group to me and he returned to head Challenge records. I hired Glen Campbell in Albuquerque, New Mexico and Jim Seals and Dash Crofts along the way." The Texan born Seals (sax) and Crofts (drums) were with The Champs from 58 until 65, then had their own band (The Daybreakers). They, of course, became a soft pop star duo in the early 70s. Campbell, from Arkansas, had been in his

uncle's band in the 50s. He became a regular on the early 60s STAR ROUTE syndicated country show (where he can be seen backing Wanda Jackson), wrote songs for The Knickerbockers, and later spent time with The Hondells (64), The Beach Boys (65) and Sagittarius (67). He played session leads on many hits including Kenny Rogers and The First Edition's "Just Dropped In To See What Condition...." (68), all before his pop solo singing career really took off in 68. The other main member was (the late) Bob Morris. "He was from Bixby, Oklahoma. He was a very good guitar player and a great song writer. He wrote 'Buckaroo.'" (a #1 country hit for Buck Owens in 65).

In 58, the Champs had a follow up hit, the now forgotten "El Rancho Rock" (#30 pop, #10 R+B)/"Midnighter" (#94), then "Chariot Rock" (#59)/"Subway" and an LP, GO



The Champs with Bob Morris, Dash Croft and Glen Campbell (top), Jim Seals and Cole (bottom).

CHAMPS GO. No Champs singles charted in '59 but there was a 2nd LP, *EVERYBODY'S ROCKIN' WITH THE CHAMPS*. "We tried Dorito Rock," "Sombrero Rock," and all sorts of sequels, but we just couldn't follow 'Tequilla' up. We were one hit wonders, which was fine back then. You could tour for years on the strength of one big hit." In 60, The Champs were back briefly in the top 40 with "Too Much Tequila" (#30 US pop, #49 UK)/"Twenty Thousand Leagues." An early performance video (from a Dick Clark special) exists of the group doing this novelty sequel. "Limbo Rock" (#40)/"Tequila Twist" (#99) and "Limbo Dance" (#97)/"Latin Limbo" followed in 62 plus two more LPs, *GREAT DANCE HITS* and *ALL AMERICAN MUSIC FROM THE CHAMPS*. The Champs even toured in Australia (with Johnny Burnett). In 63, the last Champs single to get even near the Hot 100 was "Mr. Cool" (#111). Cole broke up the group in 65, but many fake unauthorized Champs groups continued to play gigs for years afterwards.

Campbell and Cole hit it off, so they formed a split-off group, Glen And Jerry, in the early 60s. "Glen was a great player and singer - still is. We played everything from rock and roll to Johnny Mathis! We were very popular at a Van Nuys club called The Crossbow. That's when Elvis Presley and Red West started dropping by to listen to us." Fortunately, Jerry also had another connection to the King, he knew and worked for songwriter Ben Weisman, who had penned many of Elvis' top hits from the Hollywood movie era. "Glen and I were house producers and writers for American Publishing. We were working alongside Jerry Capeheart (Eddie Cochran's former partner) and actor/impressionist Frank Gorshin (!). During this period, Capeheart wrote 'Turn Around, Look At Me' for Glen." Campbell's very first pop chart hit went to #62 in 1961 on Crest and led to him recording for Capitol for the next 20 years. "Frank Gorshin also wrote some hits. We would cut demos for Elvis. Glen and I would produce, play on, sing on and arrange the songs from start to finish, with Glen on guitar and me on bass and guitar. Elvis loved our guitar style." From *BLUE HAWAII* (61) onward, Jerry played on almost every one of Elvis' soundtrack albums. Jerry can also be seen playing guitar behind Elvis on "I Got Lucky" written by Dolores Fuller (PV # 2) in *KID GALAHAD* (62).

The Champs wasn't the only instrumental group that the extremely busy Cole played with. (Jerry Cole And His) Spacemen had a 59 hit (on Alton): "The Clouds" (#13 pop and #1-! R+B)/"The Lonely Jet," and later recorded LPs. The Piltdown Men (on Capitol) recorded "Brontosaurus Stomp" (written by Ed Cobb of Standells fame) which hit #75 in 60 with a B-side, "McDonald's Cave," that went to #14 in England. In 61, two more of their tracks made it in England only, "Piltdown Rides Again" (#14) and "Goodnight Mrs. Flintstone" (#18). Keeping up the dinosaur/caveman theme, the Piltdown men played some gigs (including at a Hollywood teen fair) dressed in cave-

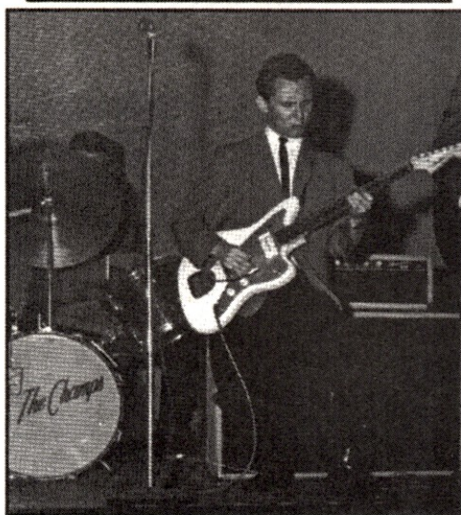
men outfits. When he had time, Cole still backed strippers. "In Las Angeles, if I didn't have any studio work, I played at a place at La Cienega and Sunset called Tiffany's. It was non-stop music and I'd put a band together for two weeks."

Jerry struck up a friendship with Ricky (soon to be Rick) Nelson, playing on the monumental "Hello Mary Lou" (#9 in 61). Jerry remembers Ozzie walking in on a Rick Nelson recording session for "Fools Rush In" (#12 in 63) where the guys had been playing all night and were very tired. "Ozzie said 'Let's try a few more.' We ended up doing 47 takes, with Rick playing high hat, and Ozzie finally chooses the second one we cut. It's one of Rick's best

numbers. Ozzie was a wonderful producer. He made TV stuff sound like records, he had a real feel for the music. Ozzie was a perfectionist, but he was a great guy. So was Harriet. I was really made to feel wanted by Harriet, she was the greatest. They accepted me into their world just like family. Dave Nelson was very friendly and businesslike. Ricky was a wonderful person, he was always trying to change his sound, to make it better. He was into everything. He liked Carl Perkins." Cole played rhythm on Nelson tracks along with the famous lead guitar of James Burton. Jerry is a member of The Rockabilly Hall of Fame along with Nelson, Buddy Knox, and Gene Vincent.

The folks at Gold Star studio heard about Jerry, and he soon earned a permanent berth in the infamous group of session musicians known as The Wrecking Crew, playing on virtually all the major Phil Spector hits. Jerry was playing with Hal Blaine and Jim Gordon (drums), Carole Kaye (bass), Don Randi and Larry Knechtel (keyboards), Billy Strange (guitar), Harold Battiste (sax), Leon Russell (second keyboards), Nino Tempo (sax) and even Sonny Bono. "Phil Spector was a maniac. We would pack maybe 25, 28 musicians into the size of a double garage. Depending what part you played, if you played lead guitar, you'd be closer to the one microphone and everybody would set their own mics. There'd be five acoustic guitars

in a circle with one microphone. Goldstar was the primary place where we cut all of the hits. It was a very unusual echo chamber that was buried in the ground in the driveway of Goldstar. That's how the Phil Spector wall of sound came to be. One night we were recording and Phil wasn't getting what he wanted. He was wearing a full tail and a tuxedo with top hat and he went out in his limo and strapped on two 45s and came back in the studio and shot 12 bullet holes in the ceiling and then went back outside, grabbed his accordion and came in and played 'Lady Of Spain' to entertain the troops. He had everybody's full attention. On Phil Spector's Greatest Hits (CD box set), all four volumes of it, he lists in the back, his favorite musicians and Jerry Cole is listed as one of his favorite studio players, which was quite an honor for me." Note: Spector's string of hits on his Philles label started in 1961, peaked in



63 and pretty much ended in 65. Cole played on classics by The Crystals, The Ronettes, The Righteous Brothers and others.

Cole's session work with The Beach Boys (PV #28) goes back to their early 60s Hite Morgan sessions. "When we first started working with Brian Wilson, he was a kid, they all were kids. I remember when they recorded at a four track studio across from channel 9 on Melrose Boulevard, before they were on Capitol. I was doing a lot of studio work. Brian Wilson always kept his pulse on who was doing what in the rhythm section of studio players. He always knew everybody who was doing anything. He heard sounds and he wanted certain things."

In the summer of 63, after the Beach Boys hit nationally, Capitol released Shut Down, a car theme LP. It featured previously available tracks (some several years old) by The Beach Boys (with Cole), The Piltdown Men (with Cole), and others. Producers Nick Venet and Gary Usher put together The Super Stocks (with Cole) to record four new tracks (written by Usher and Roger Christian). The multi-artist LP went to #7 (!) on the charts and Capitol immediately followed it with the Hot Rod Rally LP (#62) by The Superstocks (and "Shutdown Douglas"), then, in 64, Thunder Road (with a poster), Surf Route 101, and School Is A Drag. The same Usher produced all star "wrecking crew" studio musicians were aka Mr. Gasser And The Weirdos. Mr. Gasser was famous hot rod cartoonist Ed "Big Daddy" Roth. Capitol released Hot Rod Hootenanny (#138), then Rod's 'N' Ratfinks (also 63), and Surfink! (64), which came with a free Superstocks 45. All had wonderful Big Daddy covers. Roth wrote lyrics but the voices were provided by Usher, Darlene Love, Robin Ward and others. The Weirdos did a few gigs at local teen fairs.

The most successful of the many Usher groups was The Hondells. They hit #9 on the charts with The Beach Boys' "Little Honda," had two other top 100 chart hits and recorded two LPs: Go Little Cobra (64) and The Hondells (65), both on Mercury. Usher and many of the same musicians were also aka The Competitors (History Of The Street And Strip - Dot LP 63) and The Road Runners (The New Mustang - London LP 64). At Capitol they were also The Ghouls (Dracula's Deuce LP), The Kickstands (Black Boots And Bikes LP), and The Knights (Hot Rod High LP), all in 64. At the end of the surf/hot rod craze in 65, Usher and his various musicians were The Revells (The Go Sound Of The Slots - Reprise) and recorded The Sounds Of The Silly Surfers/The Sounds Of The Weird-ohs for the Hawk Model Company. Mercury then released two LPs: The Sounds Of The Silly Surfers and The Sounds Of The Weird-ohs. The Surfariis was an actual group, but all but two tracks ("Wipe Out" and "Surfer Joe") on their first LP (from Dot) was actually another band (The Challengers). The last two Surfariis LPs (Hip City '65 and It Ain't Me Babe - both on

Decca in 65) were actually Usher and company with Surfariis singer Ron Wilson.

Jerry played some gigs with Bobby Darin, who recommended that Capitol sign him as a solo artist. (Note: Darin was signed to Capitol from '63 until '65). They did, and Jerry Cole And His Spacemen cut the Lps Outer Limits (63), and Surf Age (with a free Dick Dale 45), and Hot Rod Dance Party (both 64). All of these instrumental surf albums have a guttural, reverby sound that was, for years, ahead of it's time. 20 of the best cuts from these long out of print Lps have been released as Power Surf! The Best Of Jerry Cole And His Spacemen (with liner notes by Fred Hopkins). Other Cole/Spacemen LPs included Sound Of The Big Irons on Liberty and Rockin' In The 25'th Century (Roulette), both in 64, and Music For Batman And Robin (Roulette, 66). The Spacemen on these LPs were Ray Pohlman or Carole Kaye (bass), Plas Johnson or Steve (from Duane Eddy's band)(sax), Don Randi or Ray Johnson (keyboards) and Hal Blaine or Don Dexter (drums).

Jerry was also busy cutting nearly every kind of record imaginable for the Bihari brothers' budget Crown label. He recorded approximately 75 (!) albums for Crown, usually under different names, but sometimes as Jerry Cole (or Kole). They contained some of the finest surf and hot rod music ever cut. He also cut country western, easy listening, and rock LPs. There was Jerry Cole and His Spacemen - A Go Go Guitars, The Superstocks - Big Hot Rod Hits and the live album Jerry Cole Sings Crying At The Palomino. The Dave Clark Five And The Playbacks (64) Crown LP has only two (pre star) DC5 tracks. The rest was Cole and other session men. "It was music by the pound. Crown would call me and they'd tell me they wanted five surf albums, five country western albums, and five easy listening albums. I'd write all the songs, arrange them, put together a band and record them, and deliver the master tapes to fifteen albums to Crown in about three weeks." (!) I would write nine songs around one cover hit, that would be one album. Then I might go in and do a blues album. I'd have a individual call list of musicians. I would line up all my musicians, we would start at nine in the morning and go probably to six at night. I could crank out one to two albums a day. I would write everything, with the

exception of the covers. It was a great proving ground for me as a song writer. I did a cover album of THE JUNGLE BOOK for them. Red Rhodes, the great steel guitar player (who has passed away), my dear, dear, friend, played all the sound effects on that album. He did elephant sounds. It went to all the parochial schools." He even recorded with B. B. King (on Kent at the time) while with Crown. "I got a call from the studio. They said, 'We've got a guy here who can sing but he can't play rhythm licks. Can you back him?'" B. B. never plays rhythm, nor does he play while he sings. B. B. called Jerry his "little white brother." From the



Jerry Cole and His Spacemen

60s through the early 80s, you could usually find Crown albums in drug stores and supermarkets, selling for \$1.98.

Meanwhile, Jerry Cole was part of the world of country music too. "I wound up playing a lot of county dates. My home base was the Palomino. Marty Robbins would come in and sing with us. Buck Owens would come in, Jerry Lee Lewis and Don Gibson would come in and do shows. I got to know everybody and wound up paying guitar on a lot of their stuff. I was raised in jazz and blues but country music rubbed off on me. I owe a lot to country music. In those days, the late 50s and early 60s, country music was really country. It was so much better than it is today. Country music today is nothing but over blasted rock and roll. (Most of) the guys in Nashville today are rock and roll rejects, who are playing great stuff, but are playing licks from the 60s. Jerry led the house band at the Palomino club (once considered the Grand Old Opry of the west coast) whenever possible until the early 80s. He also led the band on a country TV show. "I was on CAL'S CORAL every Sunday. It was on two and a half hours every Sunday afternoon on channel 13. Everybody who was anybody was on there. We had the band and I was a featured singer. Cal Worthington was the host and several local country disc jockeys were announcers. Those shows would be interesting to see today." Jerry and his band also did the corny commercials for Worthington, a singing used car dealer who also owned a nightclub. For years Johnny Carson made fun of Worthington on THE TONIGHT SHOW.

Jerry played on a lot of sessions for Merle Haggard. "I was doing a session at Goldstar. Merle (with Johnny Paycheck) drove their tour bus into the back alley. I had just bought a spanking brand new car, the best new Riviera coupe with buckskin and everything, that money could buy. I had a habit of sticking my car keys through my guitar cord and putting them on the amp. Everybody knew where my keys were. Some of Merle's guys tell me he wants to see me on his bus. I get on the bus and they close the door and things start moving. Merle says 'I gotta have you now, we're going to Capitol Records. I say, 'I can't, I've got a session to do!' Merle won't budge and the bus keeps going. I'm yelling, 'Let me out!' Finally the bus stops in front of Capitol and Haggard yells, 'You won't go with me? Then get the hell out of my bus!' I get out, and there's my new Riviera, right behind the bus. Everybody got out and laughed. He's a great practical joker."

Jerry was also playing in the studio with The Byrds from day one. Who actually played on the folk/rock hit-makers records has been a controversial subject for years. The line has usually been that only leader Jim McQuinn played on "Mr Tamborine Man" (#1 in 65), but they all played on everything else. Sometimes session men would re-record music parts after the actual band had finished and gone home. Some rock band members only think they can be heard on hit records. Cole and other session musicians often had to sign legal papers, promising not to reveal that they had played music credited to famous bands. "I have outtakes with the Byrds from a studio called Third Street where you can hear the producer talking to me about the 12 string licks. We did some stuff there before it went over to Columbia. Nobody even knew what the name of the group was going to be at that time. I had gone out and bought a brand new Rickenbacker just to obtain that sound." On a recent West One radio show, (Roger) McQuinn called in and admitted that a studio player named Jerry Cole actually played those famous 12 string sounds on Byrds records.

How did one guitarist manage to play on so many records? "From ten to one or ten to two I'd do The Beach Boys, then do Merle Haggard from two until five, and at seven to ten, go in and do Jan And Dean, then from ten until one go to Goldstar and do Phil Spector. The more types of music that you play, the more proficient you can play what you want to do. You pick up things and pieces and bits of all kinds of music in your life and its like a jigsaw puzzle. You go in and do a record date and all of a sudden something out of your mind, like a computer, clicks in and says, 'this kind of concept will work with this record.' It only embellishes where you want to go."

"I used to carry trunks. I had one trunk with 12 guitars and another with 10 or 12 guitars in it, all different makes and sizes, and description. 12 strings that I'd play and I'd carry a ukelele, a dobro, a lap steel, a sitar, an ute, and sound effect guitars and (various custom made) guitars. I would carry all these things. If you could come up with a gimmick, a sound, a concept, a different tone,

that was looking forward to a new kind a record, a new sound, that would be catchy, people would say, 'that's different.' James Burton and I once went in his 59 Cadillac and drove up to Bakersfield and came back with a trunk full of guitars from Mosley. I had a Danelectro six string bass, a second bass, the klik bass. I started to use it before I got mine from Fender, the Phantom One. I was endorsed by



Jerry Cole backing Rick Nelson



Elvis and Glen compare sideburns

Fender for like 20 years. Leo and I were very close friends. I was with Leo Fender up until three weeks before he died. I was endorsed by many companies, still am. I'm endorsed now by Carvin. They're making a limited edition Jerry Cole guitar."

Cole was hired for the SHINDIG show (ABC 64-6), created and co-hosted by the British Jack Good. "I was the band leader for the show. There was the Shindig band and The Shindogs. The Shindogs were Delaney Bramlett on bass, James Burton plays guitar, Chuck Blackwell playing drums, and Joey Cooper. I would usually get a featured spot on the show. Delaney Bramlett and Joey Cooper also sang duets. I never could figure out why a record company never snapped up that group, because nobody was signed to anything at that time." The Shindig band (including Leon Russell and Billy Preston) backed Roy Orbison, Jerry Lee Lewis, Little Richard, The Righteous Brothers, Aretha Franklin and countless other hitmakers on national prime time TV. "Rhino later pulled certain pieces out of it and made (video) compilations, but the continuity, the way the show was shot in its entirety (was lost). Jack had a formula for that and they just blew it. They really blew it, yet they sold close to a half a million units. I went through a huge lawsuit to try and get some of the money for the players on that show, 'cause Rhino was deliberately trying not to make payments to anyone." Cole also appeared on the rival HULLABALOO (NBC 65-6) backing Roger Miller and others.

In 65, Cole sang the theme song for an A. C. Lyles produced western, BLACK SPURS, starring Rory Calhoun, Terry Moore, Lon Chaney Jr., and DeForest Kelly. He appeared on two last season (65/6) episodes of the long running ADVENTURES OF OZZIE AND HARRIET, backing Rick Nelson. He even auditioned for the role that Davey Jones landed on THE MONKEES (the one group that was singled out at the time for not playing on their own records). Meanwhile, he was also involved with the infamous (and now back in fashion) Rat Pack, playing on Dean Martin's legendary "Everybody Loves Somebody Sometime" (#1 in 64), Sinatra's "Strangers In The Night" (#1 in 66), and Nancy Sinatra's "Boots" (also a #1 in 66). "Frank was a gentleman. Every night after the session, Frank hired guys with outfits to come in and serve the musicians catered food! Frank always had it nailed, he never needed more than two takes to record a song. Dean was really laid back. The stumbling drunk stuff was just an act, though, of course, he drank. He was just very loose, very cool." Cole played on many Sinatra sessions and hits, as well as with other Reprise label artists. He was good friends with Nancy Sinatra's recording partner Lee Hazlewood and Columbia producer Terry Melcher, who used him on most of the sessions by The Byrds and Paul Revere and The Raiders. Like the Beach Boys, members of The Raiders rarely played on their own (excellent) records. You can hear Cole and other session greats on "Kicks" and "Good Thing" (both #4 hit in 66), to name just two.

Cole played on The Beach Boys' Pet Sounds, one of the best Lps of all time, even though it didn't sell well in 1966.

"Capitol dropped the ball on that completely. They (the other Beach Boys) would come in sometimes. Carl and I would play guitars and they would run over some of the vocals on a break and they would come in and put maybe a part on. Maybe we'd add or take away. The final touches was only Brian Wilson. We would go in the studio and work six or eight hours doing sixteen bars, just a piece of the music. Everybody would walk out scratching their heads, saying, 'what in the world is going on?' The next night we'd come back in and play another 16 bars. A lot of times we'd do just a verse or just a chorus and then he put it together. He had a huge map inside his musical head, knowing exactly what directions those records were going to take and he was a genius. There's Bach, there's Beethoven, and there are so many rock and roll movements inside of Brian Wilson's music. Music as we know it today, doesn't even begin the scratch the surface of how deep he really was as far as conceiving a record, the lyric, the concept, and how important the rhythm section and the music behind the singers were. I think it was extremely deep, what he was trying to prove to the world. Brian Wilson sent me a wonderful letter, when Pet Sounds was coming out (recent CD version). I did an interview about what I felt about who Brian Wilson really was and what he had done to the music business and Brian thought that it was so good

that he put it in the Pet Sounds album, in the liner notes."

Cole met Gram Parsons at The Palomino. "My band at The Palomino was Red Rhodes on steel guitar, Merle Haggard's drummer, Glen D. Hardin playing piano, Delaney Bramlett, and myself. Merle Haggard and Gram Parsons would come in and sit at the first booth next to the bandstand. On Thursday nights they had talent contests. Nobody in the band wanted Merle or Gram to get up because they would say 'they're too weird.' I would insist that Merle would come up and sing and they both

would come in and play on Sunday nights. I got to know Gram very well. Parsons was the original country hippie. There had never been anything like him and there hasn't been since. Gram Parsons was a genius. He was a tremendous writer and a very talented young man and he was taken away much too early." Cole even recorded some mid 60s country material with Gram. "We cut a lot of sessions with Gram. He was always loaded. I don't know if it was released. I'd like to know because some of it was awfully good. It was always Leon Russell and me and Gram Parsons. His band was just starting to form. Phil 'Fang' Volk (from The Raiders) used to sit in on bass too." Parsons eventually recorded one LP with his International Submarine Band (released by Lee Hazlewood in 68) and one (Sweetheart Of The Rodeo) with The Byrds, before forming The Flying Burrito Brothers.

In 1968 Jerry traded places with James Burton, who had been fronting Rick Nelson's band for years. Burton started playing licks for the King and Jerry got to re-acquaint himself with Hollywood's most rockin' teen idol, during a no hit professional low point. "Rick would book a morning flight, down two drinks, and pass out before the flight. Rick liked every kind of music, from Richie Havens



With Roger Miller

to rockabilly, to Tim Hardin's 'The Lady Came From Baltimore.' The public didn't want Rick as a country singer, they just wanted Rick to do Rick Nelson." Soon afterwards Nelson and his new Stone Canyon Band started receiving at least some critical acclaim. "Two weeks before he died (in 85), Rick called me. He had folded The Stone Canyon Band. Rick said he wanted to go back to recording the way we used to record, down at Rainbow Studios."

Perhaps the oddest sidetrip in Jerry Cole's career, is when he briefly became lead singer (both in the studio and live) for Van Morrison's former band, Them. The always shifting Irish group had three US chart hits in 65/66 ("Gloria," "Here Comes The Night," and "Mystic Eyes"). Jimmy Page, a guitarist Cole has high regards for, was their main uncredited session guitarist). Them had broken up in 66, after Morrison started his solo career. A reformed L. A. based Them recorded two LPs for the Capitol subsidiary Tower (in 68) then two more were released by the smaller Happy Tiger label. These LPs, under Jerry's tutelage, contained some dynamite and very garage band-ish covers as well as some excellent originals. "Them did some interesting albums, they were fun. Ray Ruff, a producer called me and said I want you to meet this guy and we're going to do some albums. I went in to listen to what they had. The bass player was Irish. The only regret that I have about the albums is that they speeded them up." Them played gigs mostly in California. "We might have done Arizona and Texas, maybe New Mexico." I met Van Morrison once. He was very nice and he knew who I was and talked very kindly to me." Back with Gram Parsons, Cole played sessions with The Flying Burrito Brothers. "I was on a couple of Flying Burrito Brothers albums, with Sneaky Pete (Kleinow) playing steel. There was a strange individual. He had only one tone, but no other steel guitar player could get that tone. He had a built in ashtray routed on the top of his steel guitar and pink lace around the edges of his guitar." Parsons quit his own influential band in 70, and later recorded two classic solo LPs before dying in 73.

Cole played on an excellent Sonny Terry And Brownie McGhee album in 1970. "Sonny and Brownie hated each other, they wouldn't speak to each other back stage." Cole became a regular studio player for Elvis (again) as well as becoming his touring manager and guitarist. He cut "An American Trilogy" (72), Elvis' only Grammy winning song, and considered by many to be his best ever. "Elvis, me and some others got into Elvis' Cadillac and drove down to Hollywood Boulevard. Elvis says, 'Look at that!,' and I turn around, thinking the window is open and smash my face right into it! I've never been so embarrassed! Cole found Elvis to be a generous, talented man, in sharp contradiction to the books written by many of his bodyguards. "Elvis accepted people strictly on a talent basis. He had no respect for most of his buddies, because they weren't talented. I would occasionally attend some of Elvis' private movie screenings. They were a lot of fun. This was still in the late 60s, so there was no drugs and no drinks. At that point, Elvis was really into The Beatles. If Elvis didn't like The Beatles, he sure never let on. He was looking for a new direction, just like Ricky Nelson. If Presley had lived, I'm sure he would have gone back to strictly gospel recording,

just like Rick went back to pure rockabilly."

Jerry Cole continued to appear (backing others) on TV shows during the 60s/70s, including THE ANDY WILLIAMS SHOW, THE SMOTHERS BROTHERS, THE CAROL BURNETT SHOW, DICK VAN DYKE, FLIP WILSON, TONY ORLANDO AND DAWN, JOHNNY CASH, and even JOEY (Heatherton) AND DAD. Sometimes he was with the orchestras of Nelson Riddle or Henry Mancini. "I was doing two TV shows per week, and then I'd go out on the road. I had my equipment and my clothes in two huge trunks, that's how I lived." During the 70s there were three Jerry Cole and Trinity singles on Warners. He had regular jobs backing Roger Miller, then Sonny And Cher. Jerry also played with Delaney And Bonnie, Hank Williams Jr., Neil Diamond, Blood, Sweat And Tears, Lou Rawls, Isaac Hayes, and Johnny Rivers, to name a few. Session drummer Jim Gordon was with Delaney And Bonnie, Derek (Eric Clapton) And The Dominoes, Manassas (Stephen Stills) and others. "We called him Gordo. He had gone to Viet Nam and was a weapons expert. Sadly, Gordo got involved with drugs while playing with The Rolling Stones. He got paranoid and violent."

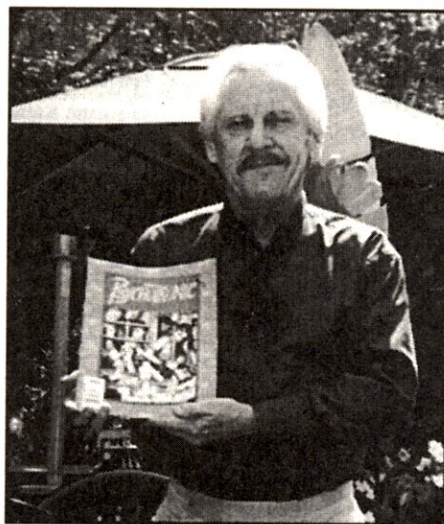
Gordon is in prison for murdering his own mother.

Some odder credits include a (mid 70's) Slim Pickens album (!) that he produced and played on and a recording of Cole's own "Married To The Bottle" sung by Lee Van Cleef (!) and backed by (former SHINDIG regulars) Darlene Love, Gloria Jones and The Blossoms. The 70s single was for Van Cleef's European fan club.

He did some sessions in the 80s where Phil Spector, Jack Nitzsche, and some others tried to recreate the legendary "wall of sound." "We just couldn't do it. Gold Star had burned down, along with their incredible reverb sound. That had been buried in the ground. It was no good. I don't know whatever happened to the tapes. Drugs did some bad things to Spector."

Cole is musical director for a new TV show, CIRCLE OF FRIENDS (a pilot has been filmed) featuring major rock acts of the past. When he's not touring with Nancy Sinatra, (along with longtime keyboardist Don Randi and drummer Hal Blaine), he produces five or six CDs per year for other artists. He's got two songs on hold for Tony Bennett.

For over four decades Jerry Cole has never stopped touring, never stopped producing, never stopped recording. The sheer volume of work that Cole has done leads him to state - "I've forgotten more sessions than I can remember!" We wondered what other records he might have played on. Motown? "Yes, I played on Motown sessions." British groups? "I can't be positive, but I've been told I played on some Rolling Stones tracks when they were out here. (The Stones recorded in Hollywood each year from 64 to 66)" Even some San Francisco based groups had session musicians on their tracks. "I played on some Moby Grape records. In your life, you do so many records that have been major hits. People sometimes will ask you what you do and you begin to tell them and then their eyebrows raise. After a while, I just stop talking about it. I just say, 'I've done quite a bit of things' and I leave it go. You get tired of trying to explain, not bragging, just saying what you've done, and they don't want to accept it as gospel, so I just let it slide."



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Out of the Past - Definitive noir \$19. Maladolescenza - Classic 70's Euro nymphette w/ Lara Wendel & Eva Ionesco. No picture box \$39. Escape From Hell - Superior WIP \$19. Savage Abduction - Bikers kidnap teen girls \$19. Bibi - Joe Sarno erotica w/ Maria Lynn \$25. Butterflies - More Maria Lynn. 1974 \$25. Campfire Tales - Uncut 103 min. version \$25. Billy Jack Box Set - All 4 BJ movies in box autographed by Tom Laughlin & Debra Taylor! \$99. Ripe - Erotic coming of age w/ Monica Keena \$19. The Slingshot - Great Swedish coming of age \$25. Mother's Day - 70's exploitation classic \$19. I Spit on Your Grave - Ditto \$19. Revenge of the Dead - First rate horror \$19. Marie Baie des Anges - Sensuous French 14 yr. old \$19. Sugar Cookies - Erotic and darkly humorous. Lynn Lowry \$19. Frankenstein Island - Incredible Z horror \$25. Kid Monk Boredom - Leonard Nimoy is a 90's JD \$19. Louisiana Musey - Great Nowco drive-in fare \$19. Black Kingpin - Woody Strode. 1972 \$19. Not Wanted - Pregnant and unwed in the 50's \$19. Quicksand - Mickey Rooney neo-noir \$19. Shivers - Classic erotic horror. Plus Cronenberg interview. \$25. Deluge - NYC destroyed by tidal wave! 1933 \$19. Madam Satan - DeMille's tale of opulent decadence. 1930 \$19. Ladies They Talk About - Super pre-code WIP. 1933 \$19. Employees Entrance - Fred Williamson \$25. Detour - Micro budgeted noir is as good as they come. Best 35mm print \$19. Death Game (The Seducers) - Sondra Locke \$25. The Helter-Skelter Murders - Realistic docu-drama style account of Tate killing \$19. Collector's Item - Tony Muntz chained to bed by mother & daughter for sex toy. Great Euro Trash \$25. Suite 16 - Erotic drama \$25. Deranged ('74) - Legendary exploitation \$29. Combat Shock - Uncut 99 min. version \$19. Bloodsucking Freaks - Exploitation master piece \$19. Kiss Me Deadly - Atomic noir w/ alternate ending \$25. Killing Obsession - 80's remake of I Disember Mame! \$25. D.O.A. - The original noir classic \$19. The Killers ('46) - Burt Lancaster noir \$19. Phantom Lady - Rip noid gem \$19. Impact - Pine noir/crime drama/mystery \$19. Vengeance! - Obscure 70's exploitation \$19. Mandingo - Ken Norton \$25. Mr. Nemo - Fred Williamson \$19. Friday Foster - Pam Grier \$19. Joshua - Fred W. \$15.

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The Candy Snatchers - One of the best exploiters of the 70's. ... a real find ... obscure and well made! FWIS. Sun Bennett \$29. Having a Wild Weekend - Excellent counterpart to A Hard Day's Night \$19. King Kong - 60th Anniversary Edition \$25. RoGoPaD - Pasolini/Kassell/Goddard \$25. The People Under the Stairs - Great over the top horror \$19. Sextette - Stud line lust after Max West! \$19. Murnau of the Heart - Contraversial Malle \$15. Mouse on the Edge of the Park - David Meas rape-a-thon \$29. The Erotic Midnight Horror Show (The Sexorcists) - Rape possession saga \$25. Roek M' Roll High School - The Ramones \$19. Jackson County Jail - Bettye Midler \$19. Humanoids From the Deep - Mutant fish that rape! \$19. Mean Mother \$19. Fight For Your Life - What's the Matter With Helen? - Shelley Winters \$19. Black Exploitation \$19. What's the exploitation champion. Original uncut version \$19. Touch of Evil - All time atmospheric noir/sleaze \$19. Black Terrorist - Black gunmen hold white family hostage. Unique 70's South Africa exploit, sparse and violent \$25. Savages - Can mud people be civilized? 1972 \$29. A Taste of Honey - Working class girl knocked up by sailor. English classic. 1961 \$19. Pretty Maids All in a Row - Inspired black comedy \$25. Embrace of the Vampire - Alyssa Milano torches the screen \$19. Terror at the Opera House - The Clowns of Fear! Seal documents \$19. The White Shiek - Early Fellini \$19. Simon of the Desert - Bummel poke at religious fanaticism \$19. Los Olvidados - Monumental Bummel social realism \$19. The Milky Way - Bummel \$19. The Evil Within - Woman is carrying the devil's child. Great gory horror \$19. Lord Love a Duck - Sharp 60's black \$19. The Singler - It'll grow on you. Super Castle \$19. Can't Stop the Music - The 70's music experience \$19. Roller Boogie - Linda Blair \$19. Assault on Precinct 13 - Urban version of Rio Bravo \$19. Cotton Comes to Harlem - Phony preacher blyke the faithful \$19. Charleston Blue - Sequel to last \$15. Black Eye - Fred Williamson \$19. Black Samson - Rock! \$19. The Mean Machine - Highly enjoyable EuroTrash w/ Chris Mitchum & Barbara Bouchet \$29. Bruok Turner - First rate exploitation w/ Isaac Hayes \$19. Immoral Tales - Waterlari Borowsky classic erotic quartet. Complete 100 min. version. No picture box \$25. J.D.'s Revenge - Exploitation/supernatural combo \$19. Guncrazy - Drew Barrymore \$29. Cleopatra Jones - Tamara Dobson \$19. Cleopatra Jones and the Casino of Gold - Exploitation sequel \$19. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$29. Train Station Pickups - Odd mix of Christianne F. and teen sexer. German \$29. Black Belt Jones - Jim Kelly \$19. Nero and Poppa: An Orgy of Power - Low budget Euro Caligula imitator \$25. Mouse of Terror - Obscure 70's horror \$9. Joy - Private Scratches exploiter \$15. Booby Hatch (Dirty Book Store) - John Russo 70's exploiter \$25. Vampire Hookers - John Carradine \$15. Bailly - Koo Stark \$25. Well Penitentiary - Sergio Leone \$19. House of Whipcord - Where the 'immoral' are punished. Long version \$39. The Night Slasher - British psycho thriller \$29. The Princess and the Call Girl - Radley Metzger \$39. Multiple Maniacs - John Waters \$19. Run, Virgin, Run - Euro 70's sexer \$25. Biokids - Graced Phillipino Power Rangers knockoff \$19. Fugitive Girls - Complete 96 min. version. Two roles for Ed Wood! No picture box \$25. Pass Black (Disco 9000) - Late 70's exploitation \$19. Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. The Wild Angels - Kicked off the biker boom \$19. Hell's Belles - Revenge for stolen eyes \$19. The Hard Ride - 'Nam vet battles bikers \$19. Chrome and Hot Leather - Biker action w/ Marvin Gaye! \$19. Far From Home - Drew Barrymore \$19. Strangers in the City - Affecting look at NYC tenement life c.1962 \$25. Doctor Gore - Pat Patterson's magnum opus \$39. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic \$25. All the Kind Strangers - Gothic exploitation. Cheri Caffaro \$25. The Adaptors - 2nd in the Ginger series \$25. Girls Are For Loving - 3rd in the Ginger series \$25. A Place Called Today - Topical exploitation plus nude scenes for Cheri Caffaro and Lana Wood \$19. Monna's Place - Sex western \$25. Smooth Velvet, Raw Silk - Annie Belle \$19.

Vanishing Point - Run, Kowalski, Run \$19. Times Ain't Like They Used to Be - Vintage music shorts incl. Jimmie Rodgers \$19. Birmingham Black Bottom - 1929 all black cast music/comedy shorts \$19. Maniac ('34) - Dwaun Esper hysteria. Archive print \$19. Narcotic - More Dwaun Esper lunacy. Archive print. 1933 \$19. The Intruder (Shame) - First official release on tape. William Shatner is the rabble rousing racist \$19. The Beatniks - Mipster punks. 1959 \$19. Bela Lugosi Meets a Brooklyn Gorilla - Englewood version \$19. Bride of the Monster - Englewood version \$19. Night of the Ghouls - Englewood version \$19. Glen or Glenda - Longest version available and pristine print \$19. The Haunted World of Ed Wood - Entertaining doc. \$19. Forbidden Zone - Cult classic \$29. Tales of Ordinary Madness - Uncut 107 min. version. Ornella Muti, Katja Berger \$29. Fight For Your Life - All time exploitation champion. Original uncut version \$39. Robot Monks - The immortal Ro-Man! \$19. Love Letter to Edie - Short doc. on John Waters Egg Lady \$15. Angel Unchained - Bikers invade commune \$25. Navy vs. the Night Monsters - Mamie Van Doren \$19. Teenagers from Outer Space - Legendary Z sci-fi \$19. Teenage Doll - Roger Corman 50's JD \$19. The Day It Came to Earth - Amazing Z horror \$19. Tales from the Hood - Horror anthology \$19. The Criminal Life of Archibaldo de la Cruz - Sordonic Bummel \$29. The Great Madcap - Numerous Bummel \$29. Vibrations - Christina Applegate \$10. I Don't Want to Talk About It - Marcello Mastroianni marries teenage dwarf \$19. Black Voodoo (Nurse Sherri) - Al Adamson exploitation \$19. 36 Pillette - French teen is busting out of her dress \$25. La Petite Sirene - Schoolgirl falls for older man \$25. Score - Radley Metzger erotica \$25. Fear ('62) - The original classic \$25. Excellent Mitchum vehicle(n!) \$25. Cape The Wild Seed \$25. The Harder They Come - Jimmy Cliff classic \$25. Space is the Place - Sun Ra \$25. Zabrieke Point - Antonioni \$19. Snake Denier - Erotic reptile dance routine results in arrest. 70's Euro entry \$39. The Girl - Franco Nero is sandbagged by nymphette \$39. Sister Emmanuelle - Teen sent to convent school \$15. Emmanuelle in Bangkok - Good entry in series \$15. Midnight Strangers - Wealthy matron turns tricks for kicks \$19. The Best of Sex and Violence - Essential trailer comp. \$25. The Love-Thriller Murders (Sweet Savior) - Tru Donahue as Manson! \$25. Emmanuelle's Revenge - Joe D'Amato \$15. Sunrise - Silent classic \$15. Night Tide - Dennis Hopper \$19. The Pat Spy - Jayne Mansfield \$19. Hollywood Horror House - Psycho gigolo. 1968 \$19. The Red Menace - Great anti-communist drama. 1949 \$25. Teorema - Stranger seduces entire family. Pasolini \$19. Accatone - Pasolini's first \$19. Night of Gabiria - Fellini \$19. Susana - Wry Bummel \$25. El Bruto - Inspiration for La Strada? Bummel \$25. Umberto D. - Original Embassy release \$29. Prospero Books - Greenaway \$19. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. No picture box \$19. The Hooked Generation - Drug dealing, rape and swamp fights 60's style \$29. Intimate Relations - Mother and 14 yr. old daughter compete for boarder's affections \$25. Jack Be Nimble - 'Highly original, disturbing and unpredictable' - PV \$25. Running Away - Remake of Two Women w/ Sophia Loren & Sydney Penny \$25. The Worst Witch - Fairuza Balk \$19. Mondo Trasho - John Waters \$25. By the Blood of Others - Mother and 13 yr. old daughter held captive by psycho. No picture box. 1972, subtitled \$25. The Refrigerator - Black comedy/horror. See Massacre. Half hilariously inept black comedy \$25. The Desert Tigers - Half WW2/bad movie, half 1950's exploitation \$25. Poor White Trash 2 - S.P. Brownrigg swamp horror \$25. Sweet Sweetback's - Original issue \$19. The Jar - One of the strangest ever. Nightmares inducing \$25. In Massacre - The killer is still loose! \$19. Dark Power - 2 horror w/ Lash LaRue \$25. Blood Bride - The groom has a nun fixation \$29. The Hills Have Eyes - Original issue \$29. Deadtime Stories - Terror trifecta \$25. Gallery of Horror - One of the worst ever. Wee!fully inept, great fun! \$29. The Black Hand - Post God-father exploiter. A real hoot \$19. The Mad Butcher - Black comedy/horror \$19.

Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in FW16 \$39. The Return of Jesse Wales - Michael Park \$19. The Golden Triangle - Hong Kong action \$9. Fiona - Britain's 70's sex queen \$25. Once Were Warriors - Packs an emotional wallop \$19. The Reflecting Skin - One of the best of the 90's \$19. That Cold Day in the Park - Sandy Dennis in the repressed spinster \$19. You're a Big Boy Now - Biting black comedy \$19. The Girl on the Train - With Joe Bob intro \$35. The Adventures of Lucky Pierre - With Joe Bob intro \$29. Cutie from Heaven - All female western. 1992, color \$29. Walking Tall - Buford the Wild Bull battles corruption \$19. Purgatory - Anya Roberts confined to hellhole prison \$39. Andy Warhol's Dracula - Udo Kier \$19. Baby Doll - Carroll Baker \$19. The House That Vanished - Superior British erotic horror \$49. Justine - Based on the DeSade novel. Koo Stark \$49. Alice - Jan Svankmajer's surreal masterpiece \$25. The House on Todville Road - Religious cult imprisons teen girl \$69. Diamond Shaft - Richard Roundtree \$15. Sugar Mill ('74) - Marki Bey \$19. Slaughter - Big Rip-Off - Superior sequel \$15. Screem, Blacula, Screem - Pam Grier \$15. Nothing But the Night - Orphanage kids turn killers \$19. Kiss Daddy Goodbye - Fabian. See review in FW16 \$25. Soul Mutiler (The Day the Lord Got Busted) - Fabian is great as Matthew, a phony evangelist \$35. Mouse on the Edge of the Park - Degenerate theatre terrorise society party. An orgy of sadism \$29. Livi Venus - With Joe Bob intro \$39. Girl's Riot - Like a German Born Innocent \$39. Delirium - Italian slasher \$19. Sisters of Satan - Hysterical mums \$29. The Children - Radioactive killer kids \$19. Carnival Rock - Rockabilly pathos! \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne \$25. Saturday Night Sleasies, Vol. 1 - Two A.C. Stephen mid-60's exploiters \$29. Saturday Night Sleasies, Vol. 3 - Two A.C. Stephen late-60's exploiters \$29. Regah! - Arch Hall Jr. \$19. Wild Outlier - Arch Hall Jr. \$19. Mondo Elvis - Great Bunch - Greydon Clark exploitation \$25. Kiss Me Deadly - Stylized 50's cult fave \$19. Strange Behavior - Elisabeth Shosse \$19. Emmanuelle: Queen of the Desert - Avenge her sister's rape \$19. Private Parts - Great black comedy. 1972 \$25. Santa Sangre - Jodorowsky's most Fellini-like \$19. Emmanuelle in the country - Laura Gemser \$29. Driller Killer - Grim &ael Ferrara \$29. Suburban Roulette - With Joe Bob intro \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Black Sister's Revenge (Emma Mee) - First rate Jama Panaka exploitation \$19. The Angry Breed - Nasti bikers, an acid costume party and Lori Martin (Cape Fear) pillaging out of a bikini. 1968 \$25. The Rain People - Shirley Knight nude \$25. American Baboo - Photographic evidence for his 16 yr. old neighbor. Nicola Harrison is a delight \$25. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's \$25. Women of Hell's Island - Wild Phillipino WIP \$29. The Lickerish Quartet - Radley Metzger \$29. Caligula's Perversions - Euro exploiter \$19. Rustler Squad - They'll love the enemy to bed \$19. Mad Love - Peter Lorre \$19. Children of the Damned 60's horror \$19. Last Orgy of the Third Reich - Nasti theme exploitation \$29. Satan's Cheerleaders - Greydon Clark \$19. Rude (Sat Out More Often) - Rudy Ray Moore in concert \$19. Black Wama (Black Hookers) - Interesting 1972 oddity \$19. Superfly - Classic \$15. The Guy From Harlem - Obscure exploitation \$19. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Ahar) - Outrageous exploitation \$19. Corruption (Sweet Trash) - Indescribable noir/sleaze/exploitation. Early 70's \$39. The Schoolgirls - Euro exploitation \$19. Schoolgirls...Growing Up - Classic 70's young Eurotica \$25. Schoolgirls: The Report - 70's teen exploits \$19. Emmanuelle's Daughter - Contraversial \$19. Turkish Delight - Rutger Hauer \$15. Emmanuelle in Africa - Karin Schubert \$15. Run, Rabbit, Run - Featage girl must choose between her boyfriend and...Daddy! Euro, 1968. No picture box \$25. Under Not Leather (The Jesus Trip) - Bikers invade convent \$19. Dolomite - Rudy Ray Moore \$19. Invasion of the Bee Girls - Beware their love sting \$19. Black Godfather - Excellent exploitation \$19. Reborn - Dennis Hopper \$15.

Collector's Item - Tony Musante and Laura Antonelli recreate the kinky games they played as teens. Great Eurotrash \$39. The Attic - Ray Milland. 101 min. version \$25. The Body - Carroll Baker \$19. Sweet Trash (The Hangup) - Super early 70's exploitation. Original issue \$25. Soul Vengeance (Welcome Home, Brother Charles) - Wild blaxplo \$19. The Devil's Son-in-Law (Pete Wheatstreet) - Rudy Ray Moore. Original issue \$25. Disco Godfather - Rudy Ray Moore. Original issue \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic documentary \$35. Leolo - Boy creates fantasy life to escape family realities. Epic \$19. Screem Street (A Screem in the Streets) - Uncut 86 min. version \$49. The Outthroats - Early 70's exploitation set in prison camp \$29. Teenage Prostitution Racket - Uncut 114 min. version of one of the sleaziest Italian exploitations of the 70's. No subtitles, no picture box \$25. Penitentiary - Janna Faneke \$10. The Moneyman Killers - Based on the actual Lonely Hearts Murders. Original Vestron version \$39. All the Lovin' Kinkfolk - Millbilly exploitation. Early 70's \$39. The Big Crimewave - Low budget 60's Canadian masterpiece. No picture box \$25. Captive Women (Naked Super Witches of the Rio More) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Bad Girls Dormitory - Sleazy bad movie \$15. Sinner in Boyland (Christmas Evil) - The ultimate kama movie \$35. The Cars That Eat People - Wicked black comedy \$15. The Miss Rude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975. Original issue \$39. Death Wish Club - Great noir-like oddity \$19. Single Room Furnished - Jayne Mansfield's last \$19. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Odd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony \$29. Black Shampoo - Prime blaxploitation \$29. Death Curse of Warts - Wicked scary \$29. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$29. Dr. Black and Mr. Hyde - Bernie Casey \$19. Love Camp - Gena Lee Poppo's follow-up. Jess Franco \$39. Children Shouldn't Play With Dead Things - Bob Clark \$19. Dod Hat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretaker's adolescent daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece. No picture box \$25. Coffy - Pam Order is not to be messed with \$19. Around the World With Penny Hill - Mac Alberg \$29. Goodnight Sweet Marilyn - Leroy Neuman \$39. The Devil's Feast (Magdalen) - Possessed by the Devil! - German post-Existist \$49. Scorcher - Connie Stevens \$49. Sleepaway Camp - Original edia version \$49. Gime Shelter - Curtain call for the 60's \$29. Blackenstein - BlaxploHorror \$19. The Mack - Mac Jullien: King of Pimps \$15.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of these deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Thundercrack! - If John Waters and Andy Warhol collaborated on an X-rated film it would look something like this. Curt McDowell cult fave. 150 min. No picture box \$29. Around the World With Johnny Wadd - John Holmes \$29. Dr. Love - Laboratory experiments \$25. Sweet Cakes - Jeannie Dalton, Jennifer Welles \$25. Body Lust - Mystery director \$25. Matinee Idol - A Dave Friedman production \$25. Portrait of a Seduction - Seen beds stepmother \$25. The Last Sex Act - Cantankerous old coot serviced by nurses. Terri Hall. No picture box \$19. Vieta Valley P.R.A. - These families get involved \$25.

Fittillation - Angelique Pettijohn, Kitten Natividad \$25. Thunderbuns - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man, intense E&D. No picture box \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Seks (as film) \$19. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$29. The Liberation of Moneydollar Jones - Country lovin'. No picture box \$19. Teenage Fantasies - Rene Bond \$19. China DeSade - Similar to Apocalypse Now. Offbeat \$19. Four Women in Love - All knocked up \$19. One Page of Love - Flashback to incest \$19. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$19. Lust Inferno - Predates the Bakker and Swaggart scandals. Shocking finale \$35. The Taking of Christina - Great exploitation type from the Defiance gang. As good as they come. Rape theme. Based on actual incident \$25. Spirit of '76 - Mis-torical costume \$19. White Fire - Set at ski lodge \$19. Pastries - Uschi Digidar \$19. Thoroughly Amorous Amy - Swinging 70's housewife \$19. Tomatoes - First X to achieve popularity. 1968 \$19. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles \$29. Babyface - Super Alex DeRenzy. Cuddles Malone. 104 min. No picture box \$25. Cafe Flesh - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Oh! Those Nurses - Lysa Thatcher \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene. No picture box \$25. The Devil in Mier Jones - Original classic \$25. Taboo - Kay Parker \$25. Naked Came the Stranger - Radley Metzger \$19. Euro Loops of the 70's - Film transfer. 120 min. No picture box \$25. Christy - One of the best of the early NYC's. Little Annie Christian. 1972. No picture box \$19. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$19. The Trouble With Young Stuff - Christine Williams \$19. The Kinky Ladies of Bourbon Street - Supernatural theme. French, retitled. Memorabilia \$25. Teenage Fantasies II - Rene Bond \$19. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$19. Secret Desire - 70's R&B sickie. No picture box \$25. The Budding of Brie - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$19. Not Owen - Delivery boy delivers \$25. Star Virgin - Peaches in her panties! \$19. Playgirls of Munich - 1973 \$25. Big-house Babes - Set in women's prison. Retitled, 70's \$29. Sexual State - College cheerleaders. Retitled \$25. Turbo Sex (Snow Movie) - Rhonda Jo Petty, Seka \$29. China Lust - Linda Wong \$25. The Devil's Playground - Sleazy appeal. Cute black teen \$19. Dark Drama - Occult theme. Tina Russell \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Come With Me, My Love - Ghost avenges murder \$19. Swinging Sorority - Early 70's softcore \$19. Swinging Ski Girls - Cast of last returns \$19. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Wet Lady - Emerges from the sea \$15. Daisy May - Takeoff on Lil' Abner \$25. Tailbar - Scene for scene remake of 60's exploitation Soak It To Me. Bahal Fina \$29. Dixie - Abigail Clayton. No picture box \$25. For Richer, For Poorer - Georgina Spelvin \$19. Indian Lady - Mystery director \$29. Getting Off - Desiree Costeau. Kinky, long version \$19. N.Y. City Woman - C.J. Laing \$25. Little Orphan Dusty - Long version. No picture box \$25. Lunch - Kurt (Thundercrack!) McDowell \$25. Teenage Madam - High sleaze \$19. Sweet Punkin' - C.J. Laing \$19. Hot Circuit - One of the first full length features. 1971 \$25. Chorus Call - Kay Parker \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Rollerbabies - Terri Hall \$29. Dear Pam - Takeoff on Dear Abby \$25. Sinsal Town - Danielle Raye \$25. Untamed - Kay Parker \$19. Virgin Drama - Jean Jennings is the repressed teen \$25. Teenage Pajama Party - Features a Dorothy Hamill look-alike. No picture box \$25. Nostalgia Blue - Vintage stage \$19. Climax de Luxe Loops - 70's Scandinavian teen action. 100 min. No picture box \$39. Love Couch - Humorous \$25. Virgin and the Lover - Men loves his mammy! Jennifer Welles \$25. Lialah - Rare example of 70's X blaxploitation. No picture box Sylvia - Based on Sybil \$19. Student Bodies - Susie Buffett \$25.

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Baby Cakes - Rhonda Jo Petty and friend kidnapped \$25. Peaches and Cream - An adult film with class! X-Rated Videotape Guide. Annette Haven \$25. 800 Fantasy Lane - Desiree Costeau \$19. Expose Me Now - Lynx Canon \$19. Babe - Samantha Fox \$19. Whatever Happened to Miss September? - Tina Russell \$25. 1,001 Erotic Nights - Annette Haven \$25. Sexy - Plain Jane secretary creates fantasies. Euro \$25. Sodom and Gomorrah - Mitchell Broe. erats biblical epic \$29. Mary, Mary - Constance Money \$25. Oriental Babysitter - Linda Wong \$25. Ms. Magnificent (Superwoman) - Desiree Costeau battles alien invaders \$25. Inside Marilyn Chambers - The first adult star \$29. Forced Entry - Disturbed man vet stalks his prey - on the streets of NYC. Extreme rape scenes. No picture box \$25. Flesh Gordon - Complete 88 min. version. Super box set \$29. The Second Coming of Eva - Non-stop sex w/ humor. Scandinavian \$25. Judgement Day - Sex killed them but they get a second chance \$25. Naked Afternoon - Abigail Clayton \$25. First Time at Cherry High - Miss Pepper and her charges \$39. Starmaker - Copper Penny \$25. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychothriller/adult combo in Vegas. No picture box \$25. Little Darlings - Teen theme. Lysa Thatcher. No picture box \$19. Las Vegas Lady - Mystery director \$19. Not Child in the City - Teen goes to town \$19. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's Exorist inspired. Linda York \$25. Weekend Fantasy - "Sleazy, sexy, sadistic sickie" - The X-Rated Videotape Guide \$19. Climax of Blue Power Phony sex assaults women in his custody. Good exploitation type. No picture box \$25. Story of Jeanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Little Girls Blue, Pts. 1&2 - Both on one tape. 120 min. \$25. Danish Pastries - 19th century girls school. Good Scandinavian softcore. No picture box \$25. The Tiffany Mix - Murder mystery. Rape. No picture box \$25. Private Pleasures of a Woman - Seven women recall erotic experiences \$29. Man With a Maid (The Naughty Victorians) - Classic E&D period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julie - Four of the all time best sex vids \$19. Piss Girls - They deliver. Desiree Costeau \$19. 3 A.M. - This family plays together \$19. Dreams of Misty - Flashback to teen experience \$19. Swinging Stewardesses - Good example of Euro soft X \$19. Sugar Britches - Vignettes, something for everyone. Jean Dalton \$19. Breakdown - Black militants take over apartment. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Body Walk - Heaven St. John (Angelique Pettijohn), Kay Parker \$19. Tomboy - She plays football with girls \$19. Star Girls Orient - Kyoto Gee \$19. Sex World - Resort specializes in wish fulfillment \$19. Rat at the Blue Fox - Wajuna sex club. Kitten Natividad \$25. Summer in Heat - Campers stalked by rapists. Similar to Deliverance. Desiree Costeau \$25. Her Name Was Lisa - Vanessa Del Rio \$25. Seven Into Snowy - Abigail Clayton \$25. Fantasy Girls - Early DeRenzy \$25. Bubblegum - Tina Ross \$25. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Nasty bikers and their chicks. No picture box \$25. Pleasure Masters - DeRenzy \$25. Skintight Sex clinic \$25. My Pretty Go-between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$19. Do You Wanna Be Loved? - Anita Sand (A busty redhead), Rene Bond \$19. Marriage and Other Four Letter Words - Great 70's ambience \$25. Garage Girls - Good action plus humor \$25. Randy: The Electric Lady - Desiree Costeau. No picture box \$25. Not Rackets - Fennis anyone? Desiree Costeau \$19. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation in plot. No picture box \$25. Deep Inside Hollywood (Little Girls Lost) - The casting couch lives \$29. Sex Play - Kay Parker \$25. Loves of Lolita - Angel West \$39. Vixens of Rung Pa - Rape victim learns martial arts. No picture box \$25. A Dirty Western - Quality sex western \$25. Sixteen - Vignettes include hot teen. No picture box \$25. American Pie - 50's motif. Lysa Thatcher \$25. The Erotic Adventures of Candy - Carol Connors \$19. Candy Goes to Hollywood - The sequel \$19. The Pony Girls - Set on a horse ranch \$19. Candy Strippers - Hospital-ity \$9.

Peach Fuzz - 70's teen sexer w/ Lysa Thatcher. No picture box \$19. Playthings - Lysa Thatcher \$29. Autobiography of a Flea - Innocent Belle is debauched by priests. Based on the Victoria novel. Jean Jennings \$29. Teeny Buns - Mandy Hoffman \$29. Deep Rub - Desiree Costeau \$19. The Legend of Lady Blue - Impressive \$25. Young, Wild & Wonderful - Candi Barbour \$19. Devil's Rectory - Occult theme \$19. Candi Girl - Serena \$29. A Formal Fausett - Dorothy LeMay \$29. House of 1,001 Pleasures - Euro \$39. Love Theater - German \$39. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen hookers \$39. South of the Border - Junkyard action. Mystery director \$25. Triple Play - Mystery director \$39. Small Town Girls - Take a spin on the rape wheel! Dorothy LeMay \$25. Mobile Home Girls - Euro \$39. Powerbuns - Takeoff on Superheroes \$29. Summer School - Lysa Thatcher \$25. Erotic Olympics - Sex competition \$39. Las Vegas Erotica - Mystery director \$25. Teenage Twins - Brooke & Taylor Young. No picture box \$25. French Heat - Mystery director \$39. Porno Screentests - Jennifer West \$25. Summer of Laura - Maretha Moon \$25. Pet of the Month \$29. French Throat - Mystery director \$29. Stephanie's Lust Story - Gena Lee \$39. Feelings - Terri Hall \$29. Night Ases - Kay Parker \$35. Contact - 70's swingers \$25. Nostalgia Stage - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Love Lips - BJ special \$35.

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+++ Supplemental lists of titles available +++ The following lists are available on request with any order: 1) Rare and out of print pre-recorded tapes from my personal collection 2) Blaxploitation 3) Film noir 4) Young actresses 5) Pre-Code scandals and other early wonders - select films from 1927-1934.

!!! Cape Copy Center exclusives !!! Try and find each above listed titles as: Fight For Your Life, The Devil at Your Heels, Black Terrorist, Soul Hustler, Unholy Rollers, Paych-Out, Run Rabbit Run, Immoral Tales, The Honeymoon Killers, The Mean Machine, Love Camp, Poor White Trash 2, Skinheads, Purgatory, Driller Killer, Sometimes Aunt Martha Does Dreadful Things or Malevolence anywhere else. Cape Copy Center is dedicated to offering not only the finest titles but tapes there are unwilling or unable to provide.

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\$\$\$ Best contest ever! \$\$\$ AFI had it's crack at the 100 Best Movies of the Century and now it's your turn. List your 100 best - winners will be whoever matches the most selection from Cape Copy Center's top 100. Unlike the AFI list this will include both U.S. and Foreign films (no documentaries). Entries must be received by 1/1/00. In the event of ties winner goes to earliest postmark. 1st prize - \$200 coupon good for anything in ad. 2nd prize - \$100 coupon. 3rd prize - \$50 coupon. 4th prize - \$30 coupon. 5th prize - \$20 coupon. 6th - 10th prizes - free video of our choice. Over \$400 in prizes, no purchase necessary to enter.

The winner of the Top 20 Albums of the Century contest was Josh McArdele of Eugene, Oregon.

SPARE PARTS

By DALE
ASHMUN

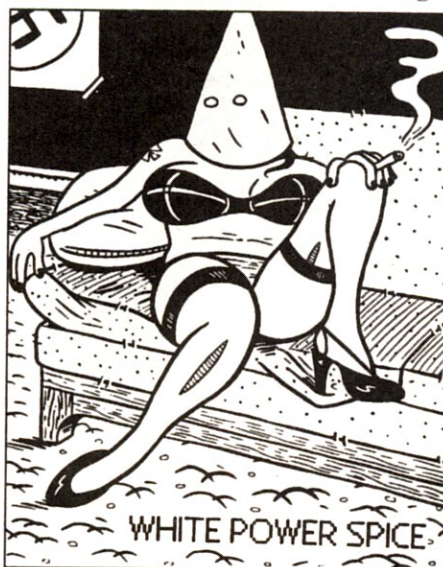


You may have noticed I took a break from writing this column last issue... which means I've got a mega load of stuff to plug this time around. So let's get down and boogie, buckaroos.....

COMICS UP THE WAZOO DEPT.... as always, I've got lots of fine comic book items to plug so let me kick off with the big batch of goodies Fantagraphics/Eros has bestowed upon me. First up, track down **BLAB!** Volume 10 (\$18.95) for a one way ticket to sequential art heaven. Editor Monte Beauchamp has put together another stellar anthology of comics and prose featuring such stalwart sketchmeisters as Drew Friedman, Chris Ware, Gary Panter, Doug Allen and tons more talented yahoos. Speaking of Mr. Beauchamp, be sure to seek out his worthy tome **THE LIFE AND TIMES OF R. CRUMB: COMMENTS FROM CONTEMPORARIES** (St. Martin's Press) which was reviewed in Michael's book section in PV #29, p. 20. Also from Fantagraphics comes the super duper **SPICE CAPADES** (\$4.95) edited by her majesty, Queen Itchie. This large format 48 page wonder features wacked out tributes to the Spice Girls by folks like Kaz, Ivan Brunetti, Peter Landau, Wayno, Sam Henderson, Peter Bagge (cool cover, Bagge-man!) Cliff Mott and a cast of tens. **EIGHTBALL** #20 features chapter 2 of Daniel Clowes "David Boring" saga, which promises to be every bit as engrossing as his fantabulouso "Ghost World" epic. (How's the Terry Zwigoff film based on "Ghost World" coming along, Mr. Clowes?) Another groovy Fantagraphic item is **FUZZ AND PLUCK** (\$12.95) by Ted Stearn, which chronicles the perilous and always hilarious hijinx of Pluck (a very extroverted plucked rooster) and Fuzz (a very introverted Teddy Bear). From the Eros smut archives, get hot with **THE KINKY HOOK** (\$2.95) by the master of

bondage comics Eric Stanton. Eros has also published a third installment of the Young Witches tales. **EMPIRE OF SIN** (3 issues at \$3.50 each) is a super sexy and ultra hard core offering from R. Barreiro and F. Solano Lopez. You can order Fantagraphics/Eros product by phone at 1-800-657-1100 or visit their website www.fantagraphics.com. Mort Todd sent us his demented **WEIRD MENACE** #2 (sase to Mort at 111 E. 14th St. #220, NYC NY 10003 for a list of available comix). It features "four really odd tales" including my fave "The Devil's Haircut." Jeffrey

Meyer mailed in **A CARTOONIST SHOULDN'T HAVE TO BEG FOR FOOD** (\$1.00 to Box 12671, Fort Wayne, IN 46864-2671) which contains "examples of my drawings in the form of 'zine covers, spot illustrations and sketch book junk." **DEATH FART** (\$1.00 to Aric Calfee, Box 950, Hackettstown, NJ 07840) bills itself as "more fun than a shameful sex encounter" and characters like Bob the Anal Zit and Jerry the Ass Hair support Mr. Calfee's cover blurb. Mat fans should check out Steve Conrique-Ross' nifty 96 page comic **CHESTY SANCHEZ** (\$6 from Antarctic Press, 7272 Wurzbach, ste. 204, San Antonio, TX 78240 or website www.antarctic-press.com). Written by



From *Spicecapades*

Steve and drawn by various artists, Chesty is a washed up Mexican wrestler who is trying her luck as a corporate sponsored super hero. Speaking of lady wrestlers, **THUNDERGIRLS** by Dayne Adams, Jim Boswell and Scott Dervish pits real life ring stars like Jeanne "Hollywood" Diaz and Lady Victoria against vampires and assorted no-good-niks. (SASE to Pen & Ink, Box 923, Moravian Falls, N.C. 28654-0923 for a catalogue). **WES-SELMANIA DEPT....** send an sase asap to Larry Wessel, Box 1611, Manhattan Beach, CA. 90267-1611 for a catalogue detailing his magnificent movies including: **ULTRAMEGALOPOLIS**, a documentary about Los

Angeles; **SUGAR AND SPICE**, a peek into the kooky world of transvestites, drag queens and transsexuals; **TAUROBOLIUM**, his intense Tijuana bull fight chronicle and **CARNY TALK** featuring the wit and wisdom of artist and bon vivant Robert Williams. Larry is currently wrapping up a film about mondo musician and prank phone call archivist John Trubee and I can't wait to see that mess! **GEE MOM, IT'S ATOMIC DEPT....** Scott Huffines sent me 2 volumes of his **ATOMIC T.V.** videos plus a catalogue of cool stuff from his store **ATOMIC BOOKS**. It's all good so visit him online at www.atomicbooks.com or send a couple of stamps to Scott at 1018 N. Charles St. Baltimore, MD 21201 for the catalogue. **NEKKID BABES DEPT....** the lovely and talented Kate Fallon-Landau sent me a video and DVD titled **STRIP TO THE BONE** (MUSIC BY SLY AND ROBBIE) and it's a honey let me tell ya! Directed by Jeff Stein, this film features over 13 gorgeous big name strippers flashing their abundant charms to the funky bass and drum beats of Sly and Robbie. (Write Hot Box Promotions, 208 Smith St, Brooklyn NY 11201 for info). **PWEASE WUZ ME DEPT....** Dat's da title of Mitch O'Connell's second big collection of superb artwork and you should buy a copy via his webpage www.mitchconnell.com or send \$20.95 to Good Taste Products, Box 267869, Chicago IL 60626. His first book **GOOD TASTE GONE BAD** sold out so don't miss out on this one, pilgrims! **ONE MORE TIME DEPT...** I've plugged this before but I've got to mention it one more time because **ZOMBIE VS. MARDI GRAS**, the horror opus directed by Mike Lyddon, Will Frank and Carl Demolay starring yours truly and a bunch of nekkid gals is now available from Salt Lake City Home Video, 5858 E. Molloy Rd., #163A, Syracuse NY 13211 for \$28 or you can order via their website www.b-movie.com. **COLOR ME BLUES DEPT...** Sherman Wilmott, the "Bull Goose Looney" of Shangri-La Records sent me his mighty fine book **WILL ROY SANDERS, THE LAST LIVING BLUESMAN** (\$6.95) plus the rockin' companion CD of the same title. Sherman is about to premier a film about Mr. Sanders in Memphis, which will hopefully be available soon in home video format. To order these and other fine Shangri-La goodies, log on at www.shangri.com or write Sherman at 1916 Madison Av. Memphis TN 38104 for their latest catalogue. **I'VE GOT THE MUNCHIES DEPT...** Kudos to Willard Dribbleman for sending me issues 6 and 7 of his totally boss mag **SNACKBAR CONFIDENTIAL**. The focus here is on junk food, much of it from the 70s and no longer on the market. Send \$3 cash for this must have mag to Willard at Box 895, Saratoga Springs, NY 12866. **ROTTEN COTTON DEPT...** check



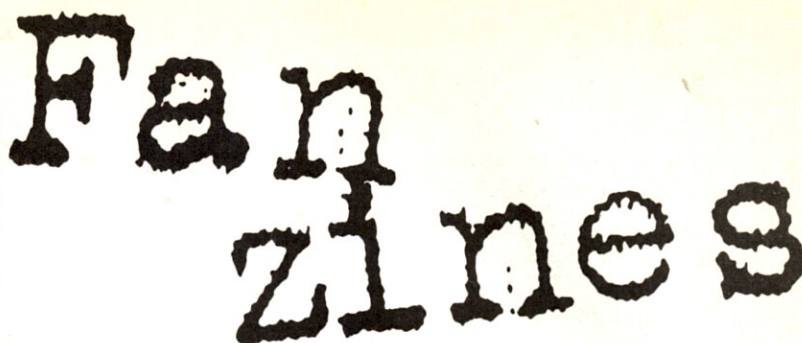
From Italian pulp art

www.rottencotton.com for listings of incredibly cool and crazy T-shirts or write them at Box 3315, Antioch CA 94531 for a catalogue of their twisted T's. **DENY EVERYTHING DEPT...** that's part of the message behind **SURVIVOR**, a newsletter edited by Tom Evans. Tom describes his project thusly: "SURVIVOR is chock-full of pro-capitalist, libertarian, anarchistic, sub-genius, freedom loving news from around the globe disseminated to the masses who most desperately need it. Send \$2 to Tom at 1115 45th Ave. #2E, Long Island City NY 11101 for a sample issue. **PULP FICTION DEPT...** my ol' pal Ricci from Italy sent me a mind boggling catalogue of original Italian pulp magazine cover art he'll sell to you, if you've got the shekels to spare (\$500-\$800 each). These covers feature beautiful naked damsels in distress by Italian greats like Tacconi, Festino and D'Angelico.

For more info write Ricci at C.P. 1045, Bologna Centro, ITALY. **PARDON MY BLOOPER DEPT...** Skot Armstrong sent me **NICK BOUGAS PRESENTS: CELEBRITIES... AT THEIR WORST VOL. 2**, another double CD package of famous folks cussing and generally fucking up. Hear Linda McCartney butcher the back up vocals on "Hey Jude," hear Dean Martin sing "I Enjoy Being a Fag" and hear Tiny Tim warble that holiday obscurity "Santa Claus Has Got the AIDS This Year." (order from www.oddballbooks.com.) **YOU GOTTA BE IN THE MOOD FOR THIS DEPT...** that's the title of the Underground Culture Culture's three cassette compilation. Compiler C.M. James describes it best as "an overview

of audio 'cassette culture' in the latter part of the 20th century. From 'home tapers' to fanatical record collectors, this audio history covers the outer edges of our aural culture." Send a well concealed 20 dollar bill to James at 408 Washington N.W., Warren OHIO 44483 cuz he only accepts cash orders. **GROOVY TUNES DEPT...** one of my favorite rockers has put out a killer career overview CD called **THE CHARLIE BURTON STORY 1977-1999...** **ONE MAN'S TRASH** (Bulldog Records), collecting 23 songs from his first 45rpm release "Rock n' Roll Behavior" to a brand new song about "love and longing at Luby's" in Austin Texas called "Lunchtime." To order log onto www.bulldogrecords.com or write the label at 1514 Richcreek Road, Austin, TX 78757. Down here in N'Awlins you can score the debut single by the **THE MACGILLICUDYS**, "Stylin' and Profilin'" b/w "Cactus Jack". Mr. Jheri, Paul and Jerry rock hard a la the Stooges and Dictators and you can own this sweet slab of wax by sending \$4 to Splitsville Records, Box 750927, New Orleans, LA 70175-0927. Whew, that's a lotta plugolas for one column, campers....so adios until we meet again.

PV



87

rock 45s has The Electric Eels at #1. Hard working editor Mike Stax is at 3707 5th Ave., San Diego, CA 92103.

VEX (#4, \$3.95) is now the top comic exploitation movie zine. This one features an impressive "Death on the set" scrapbook (Vic Morrow is on the cover), the History of Simian Cinema Pt. 2, Paul Krasner on the LARRY FLYNT movie and Jack Stevenson on "The Late Great American Porno Theatre." They have a full page color ad from Full Moon plus a photo feature of Full Moon models being crushed and blown up (Ghoulardi would be proud!). Note to Full Moon: we would be happy to make a similar arrangement. Editor Rob Hauschild is at Box 2067, NYC 10108.

VIDEO WATCHDOG (#53, \$6.50) has two features on INCUBUS starring William Shatner (in Esperanto), the second half of a detailed two part look at the career of the late Andy Milligan, and many video and DVD reviews. As usual, it's an 84 pg. digest. Box 5283, Cincinnati, Ohio 45205.

FOREIGN

BOMBA MOVIES (#6, 1.95 pounds) is a 32 pg. British digest (slicker than early issues) of horror and exploitation reviews with some underground cartoon art. Available from Chris Marriott, 328 16th St. #D, Huntington Beach, CA 92648.

BP (BETTY PAGINATED) (#20, \$3) always features wrestlers (male and female) and female bodybuilders, porn stars and models. This one also has articles on Anna May Wong, Oliver Reed and of course, Bettie Page plus many pictures and reviews. Box A1412, Sydney, South SSW 1235 Australia.

CHEESEPLANT (#2, \$6) is dedicated to the films of Italian movie actor George Hilton (SWEET BODY OF DEBORAH, THREE FANTASTIC SUPERMEN) who is from Uruguay. Many of the video boxes shown are from Greece. Matt Blake is at 27 Latymer Ct., Hammersmith, London WD 7JD England.

DEADBEAT (#1) is a 60 pg. zine with action TV shows (MIAMI VICE, THE A-TEAM...), interviews with director J. M. McCarthy (THE SORE LOSERS), writer John Gilmore, bluesman R. L. Burnside, members of Rocket From The Crypt, The New Bomb Turks (from Columbus) and other bands plus reviews. It's all in English. C/o Morten Gersden, Tyrolsgade 12 st.tv. 2300 Copenhagen S Denmark.

LA FLIBUSTIERE (#10/11, #12 ppd) is mostly on director Kenneth Anger (with an interview, photos and reviews). It's 56 pink pages in

French, Italian and English. From Michel Fenioux, 26 Ave. Auber 06000 Nice, France.

HEADPRESS (#18, \$14.50) is a bound 144 pg. book size zine filled with articles on the British kids show BLUE PETER, Al Goldstein's Screw, underground sex comix, rubber sex dolls, Anthony Petkovich on new Japanese porn, a Led Zeppelin and MC5 show in Boston and much more. Editor David Kerekes is at 40 Rossall Ave., Radcliffe, Manchester, M26 1JD, England.

HIP POCKET SLEAZE (#2, \$2) is a digest with old adult paperback reviews, artist Dave Burke, and Jim Thompson books. John Harrison (who also publishes Battle Stations) is at 2 Glenbrae Ct., Berwick, Australia 3806.

HORROR PICTURES FLASHBACK (\$6) is a large 80+ full size pg. special with Lugosi, Santo, Abbott And Costello, Franco, Corman, Jean Rollin, many reviews and a look back at Gerard Noel's long running Horror Pictures series. In French. We sell copies.

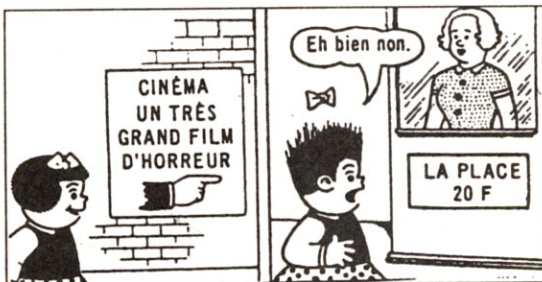
MICHAEL BERRYMAN THE MAN AND HIS MOVIES (\$8 plus shipping) This high quality digest has a filmography, rare photos and an interview. From Midnight Media, Box 211 Huntington, PE18 8WD, England.

NEW ROCKIN' IN NICE (#Z, 90 francs) is a thick digest (in French) with many horror and exploitation movie reviews, SPECTORMAN, Robert Mitchum, Jayne Mansfield and Fernandel. Derry Sciarra, at Place Garibaldi, 06300, Nice, France.

SOCKAMAGEE! (#10, \$1.50) has Bettie Page, live bands (including Motorhead) and reviews. It's 20 xeroxed pgs from Steve Richards, 2037 Stainsbury Ave., Vancouver B. C., Canada V5N-2M9.

TRASH COMPACTOR (Vol. 3 #1, \$12 ppd) is a special numbered edition (each pasteup cardboard cover is different) featuring Russ Meyer on his early features plus an interview with Village Voice critic J. Hoberman. Hal Kelly, 253 College St. #108, Toronto, Ont., Canada M5T 1R5.

VIXXXEN (#2, 3 pounds) is a 44 pg. British digest with "lost porno classics," the erotic art of Crepax, sex comics, and interviews with the Armenian/Italian American Christy Canyon (shown posing with Johnny Ramone), who says she was in 30 movies with Traci Lords, and Jenna Jameson. See Bomba Movies (above).



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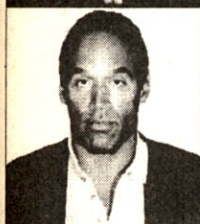
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Rock And Roll Hall of Fame

The Rock And Roll Hall Of Fame began with it's first induction ceremony back in 1986. The unique very impressive seven floor Hall Of Fame museum, designed by famous Korean architect I. M. Pei, opened in Cleveland in late 95 and a new wing was added in 98. Although I'm from Cleveland, I just visited it this summer for the first time. Despite negative comments and warnings from some cranky people in Cleveland and elsewhere, I'm glad I went and had a great time. I hope to see it again some day. My youngest brother Steve, who had been there before, was my personal guide. We started out by taking the Rapid Transit system to Tower City in downtown Cleveland and transferring to a convenient new extension that stops at the brand new Cleveland Browns stadium, then the Rock museum, both on the shore of Lake Erie. The building is at the end of East 9th St., right by where Captain Frank's seafood restaurant once stood on the pier. The end of the pier, as it looked in the bleak mid- 80s can be seen in Jim Jarmusch's *STRANGER THAN PARADISE*. When I ate at Captain Franks late one night in the early 70s, I saw James Gang leader Jim Fox there (!). They served fresh lobsters but back then my seafood eating was limited to Mrs. Paul's Fish Sticks. Tourists from all over the world visit the museum these days, but luckily for us it wasn't very crowded the day we went.

Anybody who has been in bands, been a record collector, worked in record stores, and/or pretty much depended on rock/pop music much of their lives (like me) to help get them through their day, week... should enjoy seeing most of the artifacts and exhibits (some are interactive). You'll be amazed at some of the ultra rare stuff they managed to locate and might just learn something too. Of course, it's not just about "rock" music and space is devoted to country, R+B, gospel, jazz and other roots music. Many scenes are covered (UK, SF, punk, Seattle, L.A....) with original costumes, posters, records, instruments, and lyric sheets. It's kind of thrilling to look at the lyrics to an original Beatle classic in Lennon's handwriting. Many displays have typical museum style cases of things to look at plus video installations (which are sometimes hard to hear.)

Temporary special displays when we were there included a gallery of Linda McCartney's photos and an excellent Elvis exhibit, on loan from Graceland. I liked the poster for Elvis with The Carter Sisters and The Duke Of Padukah (in 55), a program for a high school minstrel show he was in (from 53), and a TV set that he blew a hole through. They recently had special Louis Jordan exhibits which I wish I could have seen. A much smaller Phil Ochs display near the entrance (see Cleveland Plain Dealer Friday! cover), was a nice surprise. Ochs went to college in Columbus and spent time playing in Cleveland folk clubs. Several decent documentaries featuring lots of great rare historical footage play over and over in com-



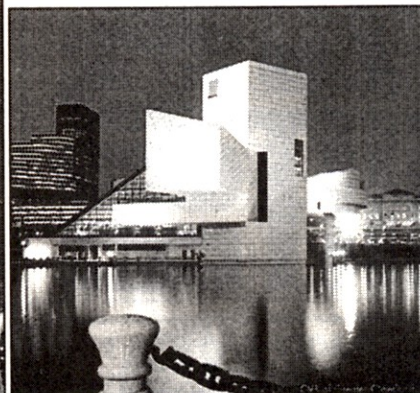
Jane Scott and some Brits

fortable theaters. The new hall of fame wing has a 20 x 80 foot multi-screen constantly showing a year by year collage loop of the inductees. It was a fascinating sensory overload and I didn't mind that you have to sit or lay on the floor, but the films are little too jammed up with FX for me. It's cool that some lesser selling, more obscure and older acts (The Velvet Underground, Parliment, Gene Vincent, Etta James...) have been inducted, but in this official presentation it's disappointing and even insulting when they only

get a little corner of the screen for a matter of seconds, while everything is dominated by a more famous or mainstream act. Next door is a hall of autographs of all/most inductees. I've never been impressed much by autographs (unless they're from Washington or Lincoln or Napoleon or somebody), so this display was easy to walk quickly through.

I liked the exhibits on early radio (and Alan Freed), the recreated Sun studio, and seeing Graham Parsons' custom made marijuana leaf Nudie suit and John Cipollina's amazing custom made amp best of all. If you suspected that the Hall is devoted to overexposed people like Elton John, Billie Joel and Garth Brooks, or just corporate stadium rock - it is not. When I was a kid I loved going to various fine museums in Cleveland (art, history, health, car...) and I think it's great that The Rock Hall is there now too. They've even declared the location of (famous R+B nightclub) Leo's Casino a historical site! By the way, Cleveland's best known rock writer, Jane Scott (see pic with The Who), has been covering rock music at The Plain Dealer since 1964 when she reported on a Beatles show at Public Hall. It was nice to see a special cover story on her in an April issue of Friday! Scott, who is now 80 (!) and still (!) covering rock shows and performers, went to the same High School I did (Lakewood) and was a Navy WAVE during WWII.

After we left the Rock Hall, we took a walk south on 9th St., past



where the Cleveland Press building used to be (our father worked there until Scripts Howard closed it down in the early 80s), past where The Roxy Burlesque Theater used to be, and took side trips on Euclid and Prospect Avenues, so I could look at where the various movie theaters, record stores, book stores, department stores and restaurants that

I used to love going to (or even worked in) used to be. At least The Old Erie Book Store is still on E. 9th (check it out, they sell PV!) and it's easier to get drunk downtown (several micro-breweries have opened). If you're a sports fan, Cleveland is really hopping, with two new stadiums (for The Browns and The Indians - Chief Yahoo is everywhere) both right downtown, and sports shops and bars.

If I had the power, I'd force all those rip-off Hard Rock Cafe restaurants around the world to give all the original items in them to The Rock Hall, so they'd be where they belong. If you visit Cleveland, you can take the rapid from Hopkins airport right to the Hall Of Fame. For Hall of Fame info call (888) 764-ROCK or contact www.rockhall.org

NEVER TO BE FORGOTTEN

DAVID ALLEN (54), did stop-motion animation at the Clokey Studios, working on features GUMBY and DAVEY AND GOLIATH in the 60s. He worked on commercials for The Pillsbury Doughboy, Mrs. Butterworth and Swiss Miss. Allen's many feature credits include EQUINOX (67), WHEN DINOSAURS RULED THE EARTH (70), FLESH GORDON (72), THE CRATER LAKE MONSTER and LASERBLAST (both 77), WITCHES BREW (79), THE HOWLING (80), CAVE MAN (81), Q (82), TWILIGHT ZONE - THE MOVIE (83), YOUNG SHERLOCK HOLMES (85), DOLLS (86), BATTERIES NOT INCLUDED (87), WILLOW and GHOULIES II (both 88), HONEY I SHRUNK THE KIDS and PUPPET MASTER (both 89), BRIDE OF REANIMATOR and SUBSPECIES (both 91), THE ARRIVAL (96) plus many other Charles Band productions. He had cancer.

JUNIOR BRITHWAITE (52), from Jamaica, was one of the three surviving original members of The Wailers. He left the group in 66. He and another musician were both shot in the head in Kingston. Marley died of cancer in 81 and Peter Tosh was shot at his Kingston home in 87.

HILLARY BROOKE (Beatrice Peterson) (84), from Astoria, Queens, NY, was a blonde model who became a Universal actress in features including THE ADVENTURES OF SHERLOCK HOLMES (39), DR. JEKYLL AND MR. HYDE and MR. AND MRS. NORTH (both 41), S. H. AND THE VOICE OF TERROR (42), S. H. FACES DEATH (43), MINISTRY OF FEAR, LADY IN THE DARK and JANE EYRE (all 44), THE WOMAN IN GREEN, ROAD TO UTOPIA, CRIME DOCTOR'S COURAGE, STRANGE IMPERSONATION, and THE ENCHANTED COTTAGE (all 45), THE STRANGE WOMAN and LET'S LIVE AGAIN (both 47), AFRICA SCREAMS (49), VENDETTA (50), THE LOST CONTINENT (51), ABBOTT AND COSTELLO MEET CAPTAIN KIDD (52), THE MAZE in 3-D and INVADERS FROM MARS (both 53), and THE MAN WHO KNEW TOO MUCH (56). She was also a regular on THE ABBOTT AND COSTELLO SHOW (51-2) and MY LITTLE MARGIE (52-5) before marrying her second husband, an MGM exec., and retiring.

DENNIS BROWN (42), from Jamaica, was a child singer with Byron Lee And The Dragonaires, who became known as the Crown Prince of Reggae. Brown released over 80 LPs (including some on A+M) and a string of hit songs (3 in the UK - 79-82). He was in WHO'S THAT GIRL (82), SURE FIRE (93) and THE REGGAE MOVIE (95) and also recorded with Gregory Isaacs. Brown died of respiratory problems in Kingston.

VANESSA BROWN (Smylla Brind) (71), from Vienna, was in YOUTH RUNS WILD (44), as Tessa Brind, THE GHOST AND MRS. MUIR (47), BIG JACK (49), TARZAN AND THE SLAVE GIRL (50), as Jane, THE BAD AND THE BEAUTIFUL (52), and THE WITCH WHO CAME FROM THE SEA (76). She had been a teen Broadway actress. Marilyn Monroe took her role in the movie version of The Seven Year Itch. She was also a regular on several TV series, acted on LIGHTS OUT and ONE STEP BEYOND, was a painter and newspaper and magazine writer, and worked for The Voice of America. Brown had cancer.

ALLAN CARR (62), from Highland Park, Ill., produced THE FIRST TIME (69), C. C. AND COMPANY (70), SURVIVE! (76), GREASE (78), CAN'T STOP THE MUSIC (80), GREASE 2 (82), CLOAK AND DAGGER and WHERE THE BOYS ARE '84 (both 84) and the Broadway hit La Cage Aux



Folles. As a manager, Carr represented Ann-Margret, Peter Sellers, Marvin Hamlisch, Melina Mercouri, Tony Curtis, Herb Alpert, Dyan Cannon, Paul Anka, Peggy Lee, Petula Clark, Frankie Valli, Cass Elliott and others. He had cancer.

(Ina) **ANITA CARTER** (66), from Maces Spring, VA, sang on the radio with The Carter Family as early as the age of four. Since 1943 she was a member of Mother Maybelle and The Carter Sisters with June and Helen (who died last June). The stand up bass playing soprano singer had 9 country chart hits (51-71), including duets with Hank Snow, Waylon Jennings

and Johnny Darrell. The (renamed) Carter Family had 6 country chart hits (63-73); all but one with Johnny Cash, and were regulars on his TV show (69-71). A TV performance of Anita with Hank Williams was recently re-edited into a modern video.

ROY CHIAO (Hung Chiao, Wang Kiu) (72), from Shanghai, was a Hong Kong movie actor since 1949. Some of his many credits are FIVE GOLDEN DRAGONS (67), ENTER THE DRAGON and THE FATE OF LEE KHAN (both 73), GOLDEN NEEDLES (74), GAME OF DEATH and ENTER THE FAT DRAGON (both 78), INDIANA JONES and THE TEMPLE OF DOOM (84), THE PROTECTOR (85), ABOVE THE LAW (87), and BLOODSPORT (88). He died of a heart attack in Seattle, where he had relocated.

CHAINO (Leon Johnson) (71) recorded exotic African drum LPs in the late 50s/60s. He appeared in THE DEVIL'S HAND (50) and NIGHT TIDE (61) and was on BOURBON ST. BEAT and SURFSIDE SIX. Dionysus Records released a Chaino CD comp last year.

MARGUERITE CHAPMAN (81), from Chatham, N.Y., was a John Powers cover model in the 30's, who went on to roles in CHARLIE CHAN AT THE WAX MUSEUM (40), THE BODY DISAPPEARS (41), SPY SMASHER (42 serial), MURDER IN TIMES SQUARE (43), MR. DISTRICT ATTORNEY (47), FLIGHT TO MARS (51), MAN BAIT (52), THE SEVEN YEAR ITCH (55), and THE AMAZING TRANSPARENT MAN (59), her last film. She

was also on SCIENCE FICTION THEATRE, RICHARD DIAMOND, RAWHIDE, PERRY MASON and many other TV series.

ED COBB was the man who wrote and produced "Dirty Water." He was on 13 chart hits (3 in the UK) on Capitol (from 1956 to 64) including "26 Miles" (#2 in 58) as the bass singer of the Four Preps, formed at Hollywood High. Cobb was also a member of The Piltown Men (see Jerry Cole interview) and wrote "Every Little Bit Hurts" (Brenda Holloway, Spencer Davis Group) and "Tainted Love" (Gloria Jones, Soft Cell) and other hits. He was the producer of The Standells (PV #29) and The Chocolate Watch Band for Tower Records. Cobb had a rare form of leukemia.

BILL COUCH was a stuntman, stunt co-ordinator and bit player in many films including THE YOUNG STRANGER (57), MA BARKER'S KILLER BROOD (60), THE SILENCERS (66), THE BOSTON STRANGLER (68), DIRTY HARRY (71), and other Eastwood movies, DELIVERANCE and CONQUEST OF THE PLANET OF THE APES (both 72), THE TOWERING INFERNO (74), KING KONG and LOGAN'S RUN (both 76), THE BLACK HOLE, METEOR and STAR TREK (all 79), FINAL COUNTDOWN, THE BLUES BROTHERS and THE ISLAND (all 80), DEAD AND BURIED (81), STAR TREK 2 and VICE SQUAD (both 82), BRAINSTORM, STRANGE BREW and TWILIGHT ZONE (all 83), GHOSTBUSTERS and



Ken Forssi (middle)

EXTERMINATOR 2 (both 85), FRIGHT NIGHT (86), POLTERGEIST 2 (86) and many TV shows including THE GREEN HORNET, THE MUNSTERS and WILD WILD WEST. His brother Chuck and son Bill Jr. are also stuntmen.

HARRY CRANE (85), from Brooklyn, was a standup comedian who wrote screenplays for AIR RAID WARDENS (43), starring Laurel And Hardy and LOST IN A HAREM (44) starring Abbott And Costello. He wrote for many famous comic stars and was a creator of THE HONEYMOONERS.

CHARLES (Ainslie) **CRICHTON** (89), from Wallasey, Cheshire, England, was an editor for The Korda brothers. THINGS TO COME (36) and THE THIEF OF BAGDAD (40) were early credits. He directed the Golf Story episode of DEAD OF NIGHT (46), and became famous for THE LAVENDER HILL MOB (51) and other Ealing comedies. TV directing work included episodes of THE AVENGERS and SPACE 1999. A FISH CALLED WANDA (88) was an Oscar nominated comeback feature.

MARY JANE CROFT (Lewis) (83), from Muncie, Ind., was a very busy radio actress who was on the radio and TV versions of OUR MISS BROOKS (52-4) and was the voice of Cleo the dog on THE PEOPLE'S CHOICE (55-8). She was neighbor Clara Randolph on the radio and TV versions of THE ADVENTURES OF OZZIE AND HARRIET (56-66). Lyle Talbot played her husband. She played another neighbor on I LOVE LUCY (57), then, using her real name, was the best friend on THE LUCY SHOW (65-8) and HERE'S LUCY (68-74). Lewis was the widow of LUCY SHOW producer, mystery novelist and actor Elliot Lewis. Her only son, Eric Zoller, was killed in Vietnam.

DONN DAVISON (Phil Chandler) (55), from Kentucky, was a Georgia based magician, toured with his own spook shows (Monsters A Go Go and The Horror Chamber Of Blood And Gore) and a "buried alive" show (Satan's Blood Burial). He created outrageous ad campaigns for (often retitled) exploitation, adults only and children's movies and releases from the late 60s to the early 80s. Some were THE LITTLE WHOREHOUSE ON THE PRAIRIE, SUNDANCE CASSIDY AND BUTCH THE KID and ANIMAL HIGH. He also promoted titles like DAY OF THE ANIMALS and BEYOND THE DOOR for Film Ventures Int. Davison (using various fake names) also directed, wrote, produced, and sometimes acted in his own features including MOONSHINER'S WOMAN (68), SHANTYTOWN HONEYMOON, THE WIDOW IS WILLING, and OBSCENITY. After drive-ins died out he concentrated on telemarketing. See PV #15.

DAVE DIXON (60) was an underground radio DJ in Detroit (on WABX) and hosted a late night S. Florida TV movie show in the late 70s. He also co-wrote the hit "Leaving On A Jet Plane."

EDWARD DMYTRYK (90), from Grand Forks, British Columbia, was an editor at Paramount, who went on to direct TELEVISION SPY (39), THE DEVIL COMMANDS, UNDER AGE, SECRETS OF THE LONE WOLF, and CONFESSIONS OF BOSTON BLACKIE (all 41), HITLER'S CHILDREN (42), CAPTIVE WILD WOMAN, BEHIND THE RISING SUN and THE FALCON STRIKES BACK (all 43), MURDER, MY SWEET (44), CORNERED (45), CROSSFIRE (47) and others. In 47, he became one of the "Hollywood Ten," and served a year in jail. After moving to England and directing there, he returned home and named names at HUAC hearings. Other credits include THE SNIPER (52), THE CAINE MUTINY (55), THE YOUNG LIONS (58), WARLOCK and THE BLUE ANGEL (both 59), A WALK ON THE WILD SIDE (62), THE CARPETBAGGERS (64), MIRAGE (65), ANZIO (68), SHALAKO (68), BLUEBEARD (72), and THE HUMAN FACTOR (75). His second wife was actress Jean Porter. His parents were Ukrainian immigrants.

HARRY (SWEETS) **EDISON** (83), from Columbus, Ohio, was a featured trumpet soloist with the Count Basie Orchestra from the 30s (when he was 18) until 1950. He played with Frank Sinatra, Jimmy Rushing, Nat King Cole, Ella Fitzgerald, Billy Holiday and other jazz singers. He formed

his own quintet in the 50s and also played with the big bands of Lucky Millinder (as a teenager), Buddy Rich (early 50s), Quincy Jones, Louis Bellson, Henry Mancini and Nelson Riddle. He appeared in JAMMIN' THE BLUES (44) and TEXAS TENOR (92) and worked with Benny Carter on movie soundtracks.

ROSS ELLIOT (82), from NYC, was a member of Orson Welles' Mercury Theater. He was in THIS IS THE ARMY (43), ANGEL OF THE AMAZON (48), CHINATOWN AT MIDNIGHT (49), CODY OF THE PONY EXPRESS (50 serial), THE BEAST FROM 20,000 FATHOMS (53), CAROLINA CANONBALL (54), TARANTULA (53), WOMEN'S PRISON (55), THE INDESTRUCTIBLE MAN (56), AFRICAN MANHUNT (57), MONSTER ON THE CAMPUS (58), THE CRAWLING HAND (63), WILD SEED (65), DAY OF THE EVIL GUN (68), CROWHAVEN FARM (70), SKYJACKED (72), and THE TOWERING INFERNO (74). He was a semi-regular on THE LUCY SHOW (as Ricky's agent), THE VIRGINIAN (as the sheriff) and GENERAL HOSPITAL and acted on SUPERMAN, THE LONE RANGER, SCIENCE FICTION THEATRE, ONE STEP BEYOND, JACK BENNY, THRILLER, TWILIGHT ZONE, RAWHIDE, THE RIFLEMAN, GUNSMOKE, PERRY MASON, I SPY, MISSION IMPOSSIBLE, TIME TUNNEL, THE INVADERS, WILD WILD WEST, THE BIONIC WOMAN, THE SIX MILLION DOLLAR MAN, KUNG FU, WONDER WOMAN and many other shows.

FRANCINE EVERETT (79), was a model, singer, dancer and actress who was a star of all-black cast "race" movies including KEEP PUNCHING (39), PARADE IN HARLEM (40), TALL, TAN AND TERRIFIC (41), DIRTY GERTY FROM HARLEM U.S.A. (46), and EBONY PARADE, STARS ON PARADE and BIG TIMERS (all 47). She later had small parts in LOST BOUNDARIES (49) and NO WAY OUT (50) then worked in a Harlem hospital. She was married to actor Rex Ingram from 36-39.

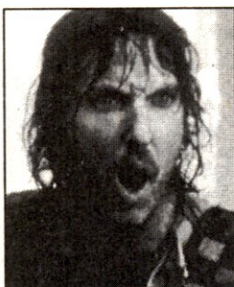
BRUCE FAIRBAIRN (52), from Canada, was a former trumpet player who produced LPs and hit singles by Prism, Loverboy, Bon Jovi, Aerosmith, AC/DC, Van Halen, Kiss, and The Cranberries. He was also in VAMPIRE HOOKERS (79), NIGHTSTICK and CYCLONE (both 87) and was a regular on THE ROOKIES (74-6) and KNOTS LANDING (84).

RUDI FEHR (87), from Germany, was a film editor who left Berlin for London, then Hollywood, where he worked at Warners on ALL THROUGH THE NIGHT (40), BETWEEN TWO WORLDS (44), POSSESSED (47), KEY LARGO (48), I CONFESS (51), HOUSE OF WAX (53), DIAL M FOR MURDER (54), and LAND OF THE PHAROHS (55). Later credits include ONE FROM THE HEART (82) and PRIZZI'S HONOR (85) and he worked at Coppola's Zoetrope Studio.

HELEN FORREST (Fogel) (82), from Atlantic City, sang with the bands of Artie Shaw, Benny Goodman and Harry James during the late 30s to early 40s. "Time Waits For No One" was her #2 solo hit in 44. She was also in features including GHOST CITY (32), BATHING BEAUTY (44), and THE LOUISIANA HUSSY (59).

KEN FORSSI (56), from Cleveland, was bassist with The Surfari's, then Love (66-8). Forssi and Love guitarist John Echols both served time for L.A. area robberies (for heroin money) in the 70s. Love leader Arthur Lee is currently in jail for a parole violation. Forssi died not long after Love's Bryan MacLean (see last issue).

HORST (Bernhard Wilhelm) **FRANK** (69), from Lübeck, Germany, was in many features including THE HEAD (59), as Dr. Ood, THE BLACK PANTHER OF RATANA (62), THE WHITE SPIDER and PIRATES OF THE MISSISSIPPI (both 63), BULLETS DON'T ARGUE (64), CAVE OF DIAMONDS, CODE NAME ALPHA and THE SPY WHO WENT TO HELL (all 65), VENGEANCE OF FU MANCHU and DEAD RUN (both 67), VIVA DJANGO and DEADLY SANCTUARY (both 68), KISS ME, KILL ME and HATE THY NEIGHBOR (both 69), CAT O' NINE TAILS (70), BLOOD (71), THE DEAD ARE ALIVE, THE BIG SHOWDOWN and THE ETRUSCAN KILLS AGAIN (all 72), ALBINO (75), and OPERATION GANYMED (77). Wolf C. Hartwig directed



Brion James

him in 18 features. Frank later worked on stage and on German TV, wrote an autobiography, and recorded an LP. He was married four times.

ALLEN FUNT (84), from Brooklyn, was the creator and host of the radio show *Candid Microphone*, then the much copied TV hit show *CANDID CAMERA* (48-67, then 74-8). Later versions of the still running show were hosted by others and is now hosted by Funt's son Peter and Suzanne Somers. Funt also produced 40 shorts for Columbia Pictures, directed *WHAT DO YOU SAY TO A NAKED LADY?* (70) and *MONEY TALKS* (72), and wrote three books.

XAVIER GELIN (53), from Paris, was the son of French film stars Daniel Gelin and Daniele Delorme. He had roles in *THE MAD ADVENTURES OF RABBI JACOB* (73), *S*P*Y*S** (74), and others. He directed several features and produced others, including *THE WOMAN IN RED* (84) and *MISTER FROST* (90). He had cancer.

IVAN GOFF (89), from Perth, Australia, wrote screenplays (with the late Ben Roberts) for *WHITE HEAT* (49), *MAN OF A THOUSAND FACES* and *BAND OF ANGELS* (both 57), *SHAKE HANDS WITH THE DEVIL* (59), *PORTRAIT IN BLACK* and *MIDNIGHT LACE* (both 60), *LEGEND OF THE LONE RANGER* (81) and others. For TV the pair wrote for *THE ROGUES* (64-5), produced *MANNIX* (67-75), created *CHARLIE'S ANGELS* (76-87) and *TIME EXPRESS* (79), and exec. produced *LOGAN'S RUN* (77-8) and *NERO WOLFE* (81).

SANDRA GOULD (73), from Brooklyn, was a child stage and radio actress who later was in features including *T-MEN* (47), *CITY ACROSS THE RIVER* (49), *CAGED* (50), *NO HOLDS BARRED* (52), *TEACHER'S PET* (58), *THE GHOST AND MR. CHICKEN* (66), *THE BAREFOOT EXECUTIVE* (71) and *CHATTERBOX* (77). She played the nosy Mrs. Kravitz on *BEWITCHED* (66-72) and appeared on many TV shows including *I LOVE LUCY*, *MR. ED*, *THE TWILIGHT ZONE* (twice), *HITCHCOCK*, *I DREAM OF JEANNIE*, *GILLIGAN'S ISLAND*, *THE BRADY BUNCH* and *KOLCHAK*.

RONNY GRAHAM (Ronald M. Stringer) (79), from Philadelphia, was a comedian and a longtime associate of and sometime co-scriptwriter with Mel Brooks. He was in *DIRTY LITTLE BILLY* (72), *WON TON TON...* (76), *HISTORY OF THE WORLD Pt. 1* (81), *TO BE OR NOT TO BE* (83), *SPACEBALLS* (87) and *ROBIN HOOD: MEN IN TIGHTS* (93). He also wrote for *M*A*S*H** and *THE MARY TYLER MOORE SHOW*, appeared on many sitcoms and was a frequent *TONIGHT SHOW* guest.

EVERETT GREENBAUM (79), from Buffalo, NY, was a writer for radio and TV shows including *MR. PEEPERS*, *THE REAL McCOYS* and *THE ANDY GRIFFITH SHOW*. He and partner Jim Fritzell also wrote comedies including *THE GHOST AND MR. CHICKEN* (65), *THE RELUCTANT ASTRONAUT* (67), and *THE SHAKIEST GUN IN THE WEST* (68).

BILL HINDMAN was the coach in all three *PORKY'S* movies and was in *CRASH* (78), *THE PILOT* (79) and other features.

A. E. (Buck) HOUGHTON (84), was the producer of the original *TWILIGHT ZONE* TV series and *THE ESCAPE ARTIST* (82).

BRION JAMES (54), from Beaumont, CA, was a 6'3" actor in *HARD TIMES* (75), *BLUE SUNSHINE* (77), *KISS MEETS THE PHANTOM* and *CORVETTE SUMMER* (both 78), *SOUTHERN COMFORT* (81), *48 HOURS* and *BLADE RUNNER* - "Wake up... time to die!" (both 82), *A BREED APART* (84), the first of many by Phillippe Mora, *CRIME WAVE*, *FLESH AND BLOOD*, and *ENEMY MINE* (all 85), *CHERRY 2000* (86), *STEEL DAWN* and *DEAD MAN WALKING* (both 87), *RED HEAT* and *D.O.A.* (both 88), *THE HORROR SHOW* and *RED SCORPION* (both 89), and *ANOTHER 48 HOURS* (90). Some of his many later roles were in *NATURE OF THE BEAST* and *KILLING JAR* (both 96), and *THE FIFTH ELEMENT* and *BOMBSHELL* (both 97). His many TV credits include *THE FBI*, *GUN-*

SMOKE, *MORK AND MINDY*, *THE INCREDIBLE HULK*, *BATTLESTAR GALACTICA*, *THE A TEAM*, *THE HITCHHIKER*, *MIAMI VICE*, *TALES FROM THE CRYPT*, *SILK STALKINGS*, and *WALKER*. James, an admitted reformed heroin addict, died from a heart attack. See PV #20 for a complete (at the time) career interview and filmo.

HENRY JONES (86), from Philadelphia, was a Tony winning actor in features including *THIS IS THE ARMY* (43), *THE BAD SEED* and *THE GIRL CAN'T HELP IT* (both 56), *WILL SUCCESS SPOIL ROCK HUNTER?* (57), *VERTIGO* (58), *ANGEL BABY* (61), *PROJECT X* and *STAY AWAY JOE* (both 68), *THE OUTFIT* (74), *DEATHTRAP* (82), and *DICK TRACY*, *ARACHNOPHOBIA*, and *THE GRIFTERS* (all 90). Some of his "350" TV roles were on *LIGHTS OUT*, *HITCHCOCK* (6 times), *TWILIGHT ZONE*, *THRILLER* (twice), *BURNS AND ALLEN*, *GUNSMOKE*, *BONANZA*, *MAN FROM U.N.C.L.E.*, *VOYAGE TO THE BOTTOM...*, *LOST IN SPACE*, *TARZAN*, *NIGHT GALLERY*, *CIRCLE OF FEAR*, *KOLCHAK*, *FANTASY ISLAND*, and *PROJECT UFO* and he was a regular on seven series, including *FALCON CREST*.

LANI KAI (George Clarence Dennis James Von Ruckelman Wood III) (63), from Hawaii, was a singer who was a regular on *ADVENTURES IN PARADISE* (60-2) and was in *BLUE HAWAII* (61) with Elvis and *SURF PARTY* (64).

DAVID KARP (77), was a novelist, a TV writer (*THE UNTOUCHABLES*, *THE DEFENDERS...*), screenwriter for *THE YOUNG REBEL* and *SOL MADRID* (both 68), and producer/writer for *BROTHERHOOD OF THE BELL* (70).

DeFOREST KELLEY (79), from Atlanta, was in *FEAR IN THE NIGHT* (47), *THE MEN* (50), *HOUSE OF BAMBOO* and *ILLEGAL* (both 55), *GUNFIGHT AT THE OK CORRAL* (57) and other westerns, and *NIGHT OF THE LEPUS* (72). He was Dr. McCoy on *STAR TREK* (66-9), on the cartoon series (73-5), in six *Trek* movies and in the *NEXT GENERATION* pilot feature (87). Kelly was on many TV westerns and on *THE MILLIONAIRE*, *SCIENCE FICTION THEATRE*, *M SQUAD*, *THE DONNA REED SHOW*, *THE FUGITIVE*, *ROUTE 66*, *77 SUNSET STRIP*, and *ROOM 222*. He had cancer.

HAROLD F. KRESS (86), from Pittsburgh, was an Academy Award-winning film editor for

features including *COMRADE X* (40), *DR. JEKYLL AND MR. HYDE* (41), *CABIN IN THE SKY* (43), *VALLEY OF THE KINGS* (54), *THE COBWEB* and *I'LL CRY TOMORROW* (both 55), *THE WORLD, THE FLESH AND THE DEVIL* (59), *KING OF KINGS* (61), *HOW THE WEST WAS WON* (62), *IT HAPPENED AT THE WORLD'S FAIR* (63), *THE GREATEST STORY EVER TOLD* (65), *THE AMBUSHERS* (67), *THE WRECKING CREW* (67), *I WALK THE LINE* (70), *THE POSEIDON ADVENTURE* (72), *THE TOWERING INFERNO* and *99 AND 44/100% DEAD* (both 74), *GATOR* (76), *VIVA KNEEVIL!* (77), and *THE SWARM* (78). He also directed some documentaries and features.

DOREEN LANG (81), from New Zealand, acted on stage in London, then on Broadway and had roles in *THE WRONG MAN* (56), *NORTH BY NORTHWEST* (59), *WILD IN THE COUNTRY* (61), *THE CABINET OF CALIGARI* (62), *THE BIRDS* (63), *THE HOUSE THAT WOULD NOT DIE* (70), *NIGHTMARE* (74) and *ALMOST AN ANGEL* (90). TV credits include *HITCHCOCK*, *PERRY MASON*, *NAKED CITY*, *KUNG FU* and *PICKET FENCES*. She had cancer.

DOROTHY LEE (Marjorie Millsap) (88), from L.A., was a singer with Fred Waring's Pennsylvanians, who made her film debut in 1929. She co-starred in 13 of the 21 RKO films starring Bert Wheeler and Robert Woolsey, *S.O.S. TIDAL WAVE* (39) and others before retiring in the early 40s. Columnist Jimmie Fidler was one of her six husbands.



Victor Mature

SIEGFRIED LOWITZ (84), from Berlin, worked on the stage, TV and in films. Film credits (since 54) include *THE LEGEND OF ROBINSON CRUSOE* (57), *FACE OF THE FROG* (59), *THE FORGER OF LONDON* and *THE INVISIBLE DR. MABUSE* (both 61), *THE BRAIN* (62), *THE MYSTERIOUS MAGICIAN* (64) and *THE SINISTER MONK* (65).

DONAL McCANN (56), from Dublin, was a stage actor later in features including *SINFUL DAVEY* (69), *RAWHEAD REX* (86), *HIGH SPIRITS* (88), *THE MIRACLE* (92), *STEALING BEAUTY* (96), and *THE SERPENT'S KISS* (97). He was in several John Huston films and on many British TV shows.

CHARLES MACAULAY (72), from Kentucky, was in *HEAD* (68), *BLACULA* and *THE HOUSE OF SEVEN CORPSES* (both 72), *THE TWILIGHT PEOPLE* (73), *THE HINDENBURG* (75), *THE BIG RED ONE* and *RAISE THE TITANIC!* (both 80), and *SPLASH* (84). Over 200 TV appearances included *THE RIFLEMAN*, *COMBAT*, *I SPY*, *STAR TREK* (twice), *WILD WILD WEST*, *NIGHT GALLERY*, *WONDER WOMAN*, *V* and *PERRY MASON MYSTERIES* (as the prosecutor). He was also a long time actor and director in the theater.

RICHARD MARION (50) was a stage and TV actor in features including *ROADIE* (80) and *CHILD'S PLAY 3* (91). He also directed TV shows. Marion died from a heart attack.

GEORG MARISCHKA (77), from Vienna, was an Austrian director (of comedies), screenwriter, and actor. He was in *THE ODESSA FILE* (74), *21 HOURS AT MUNICH* (76), and *THE BOYS FROM BRAZIL* (78), and on many German TV shows. His father, Hubert Marischka, brother Franz and uncle Ernst were also directors. He was married to actress Ingeborg Schöner.

VICTOR MATURE (86), from Louisville, Ky, made his film debut in 1939 (after being discovered by Hal Roach) and was signed to RKO, then Fox. He was in *ONE MILLION B.C.* (40), *I WAKE UP SCREAMING* and *THE SHANGHAI GESTURE* (both 41), *KISS OF DEATH* (47), *SAMSON AND DELILAH* (49), *THE LAS VEGAS STORY* (52), *THE ROBE*, *THE VEILS OF BAGDAD*, and *ANDROCLES AND THE LION* (all 53), *THE EGYPTIAN*, *DEMETRIUS AND THE GLADIATORS*, and *DANGEROUS MISSION - in 3-D* (all 54), *VIOLENT SATURDAY* and *CHIEF CRAZY HORSE* (both 55), *THE SHARK-FIGHTERS* (56), *PICKUP ALLEY* (57), *THE BIG CIRCUS* (59), *HANNIBAL* (60), and *THE TARTARS* (61). Some rare later roles were in *AFTER THE FOX* (66), *HEAD* (68), *WON TON TON...* (76), *FIREPOWER* (79) and *SAMSON AND DELILAH* (TV - 84). Mature was married five times. His Italian speaking parents immigrated from Switzerland. He had cancer.

SAUL METH (69), from NYC, was a makeup artist who also appeared in Doris Wishman movies including *KEYHOLES ARE FOR PEEPING* (72) (in drag), *DEADLY WEAPONS* (73), *DOUBLE AGENT 73* (74), filmed in his house, and *A NIGHT TO DISMEMBER* (83).

MICKEY S. MICHAELS (67) was a set decorator whose credits include *AIRPORT* (70), and its sequels, *WARNING SIGN* (85), *PSYCHO 3* (86), *NAKED GUN 2 1/2* and *STAR TREK 6* (both 91), and series including *BAT-LESTAR GALACTICA* and *DEEP SPACE NINE*.

GUY MITCHELL (Al Cernik) (72), from Detroit, hit the top 40 24 times from 50-60 on Columbia and was also very popular in England. In 56, his "Singing The Blues" was a major crossover hit (#1 U.S. and U.K. pop, #4 R+B). He appeared in *THOSE REDHEADS FROM SEATTLE* (53), *RED GARTERS* (54), sang on Alan Freed's *ABC ROCK "N" ROLL SHOW* special (57), hosted his own *GUY MITCHELL SHOW* (57-8), acted on *WHISPERING SMITH* (61) and was on *ED SULLIVAN* 6 times. He had several minor country hits on Starday in the late 60s but major health problems kept him inactive for many years. Mitchell was married to Playboy Playmate Elsa Sorenson.

KAZUO MIYAGAWA (91), from Kyoto, Japan, was the cinematographer of features including *GHOST TRAIN* (49), *RASHOMON* (50), *UGETSU*

(53), *YOJIMBO* (61), *TOKYO OLYMPIAD* (65), *ZATOICHI MEETS YOJIMBO* (70), *LONE WOLF AND CUB IN PERIL* (72), and *KAGEMUSHA* (80). His film career went from 1926 until the end of the 80s.

MOONDOG (Louis T. Hardin), (83), from Marysville, Kansas, was a blind composer, Beat poet, conductor and street musician. For nearly 30 years, the bearded Moondog, in a Viking helmet, robe and sandals, distributing his printed poems, music and diatribes while clutching a spear, near 6th Avenue and 54th Street in NYC. He recorded more than a dozen albums of his music for Prestige, Columbia and other labels since the early 50s. Cleveland DJ Alan Freed used "Moondog's Theme" for his program's theme and called himself Moondog, at the behest of his sponsor, Record Rendezvous store owner Leo Mintz. A lawsuit later forced Freed to stop using the name. Big Brother And The Holding Company later recorded Moondog's "All Is Loneliness." He died in Munster, Germany, where he had lived since the mid 70s.

BOB MORGAN (82), from Mt. Carmel, IL, was a stuntman in features including *DARK PASSAGE* (47), *WAR OF THE WORLDS* (53) and *THE ALAMO* (60). He lost a leg working on *HOW THE WEST WAS WON* (62). His wife from 55 to the mid 70s was Yvonne DeCarlo.

KATHRYN MURRAY (Kohnfelder) (92) was hostess of the popular *THE ARTHUR MURRAY DANCE PARTY* show (50-60). Buddy Holly and The Crickets were once guests. She and her husband (who died in 91) inspired millions of ballroom dance students with their TV show and chain of (as many as 500) schools across the USA. They retired to Hawaii in 64.

PAUL S. NEWMAN (75), from NYC, wrote a record number of comic book stories since 1947. He wrote for the Superman, Mighty Mouse, Twilight Zone, Star Trek and Leave It To Beaver comic books plus newspaper strips (including *The Lone Ranger*). and movie and TV scripts (?).

BRIAN O'HARA (58), from Liverpool, England, was singer and guitarist with the Fourmost. They made their public debut (as the Four Jays), at the Cavern Club in 61, just three weeks before the Beatles' first performance there. Brian Epstein managed them and Lennon/McCartney wrote their first two hits: "Hello Little Girl" (#9) and "I'm In Love" (#17) in 63. The

quartet, which only recorded one LP, had six U. K. top 40 hits on Parlophone (63-6). The Fourmost appeared in *FERRY CROSS THE MERSEY* (64) and *GO GO MANIA* (65) and can be seen on the *READY STEADY GO!* Vol. 2 video. They broke up after the leukemia death of 23 year old frontman Mike Millward in 66. O'Hara was found hanged June 27, in the Wavertree area of England.

BILL OWEN (William John Owen Rowbotham) (85), from Acton, West London, was a stage actor in films as early as the 30s. Some later credits were *THE HELLFIRE CLUB* (60), *THE SECRET OF BLOOD ISLAND* (65), *GEORGY GIRL* (66), *O LUCKY MAN!* (73), *THE COMEBACK* (78), *LAUGHTERHOUSE* (84) and a number of *CARRY ON* comedies. He had cancer.

AUGUSTUS PABLO (Horace Swaby) (46), from Jamaica, was a dub-master, composer, producer, and melodica player. Many LPs were released on Message, Alligator, Shanachie... He died from a nerve disorder.

SALLY PAYNE (KELLY) (85), a former model, was in late 30's/early 40's Westerns with Roy Rogers and Gene Autry before becoming an illustrator for children's books.

HAL POLAIRE (81), from Kansas City, MO, was assistant director of *THE LOST MISSILE* (58), *RIDE THE HIGH COUNTRY* (62), *SEVEN DAYS IN MAY* (64), and *GAMES* (67) and for the *BEWITCHED* series. He later was president of production for Chartoff-Winkler for features including *RAGING BULL* (80) and *SCISSORS* (91).

MARIO PUZO (78), from NYC, won two Oscars for his adaptation of his best-selling 69 novel *THE GODFATHER*. He also wrote seven other novels including *THE SICILIAN* (filmed in 87), the screenplay for *EARTHQUAKE*



Ruth Roman

(74), and the stories for SUPERMAN (78), SUPERMAN II (80), A TIME TO DIE (83), THE COTTON CLUB (84), and CHRISTOPHER COLUMBUS: THE DISCOVERY (92).

LEAH RAY (Werblin, Hubbard) (82), from Norfolk, VA, was a singer with the bands of Tommy Dorsey, Phil Harris and others. She was in ONE IN A MILLION, THIN ICE and WAKE UP AND LIVE (all 37).

WALTHER REYER (77), from Tirol, Italy, was an Austrian actor on the stage, in film and on TV. He was the Maharajah in Fritz Lang's DER TIGER VON ESCHNAPUR/DAS INDISCHE GRABMAHL (59). From the 60s to the 90s he worked mostly on stage and frequently on TV.

TOMMY RIDGLEY (73), from Jefferson Parish, LA, was a New Orleans piano player and singer with Dave Bartholomew's band. He formed his own group in '53 and recorded singles (some were local hits) for Atlantic, Ric and many other local labels. Most were later compiled on LPs. He continued to record until recently.

RUTH (Norma) ROMAN (71), from Lynn, MA., was in STAGE DOOR CANTEEN (43), THE JUNGLE QUEEN (45 serial), A NIGHT IN CASABLANCA (46), THE WINDOW and BEYOND THE FOREST (both 49), CHAMPION (49), STRANGERS ON A TRAIN (51), TANGANYIKA (54), THE FAR COUNTRY (55) and other westerns. She was a survivor of the Andrea Doria sinking in 1956. Some later roles were in BITTER VICTORY (57), LOOK IN ANY WINDOW (61), THE KILLING KIND, A KNIFE FOR THE LADIES and GO ASK ALICE (all 73), THE BABY, IMPULSE and DEAD OF NIGHT IMPULSE (all 74), DAY OF THE ANIMALS (77) and ECHOES (80). Some TV roles were on NAKED CITY, ROUTE 66, HITCHCOCK, THE OUTER LIMITS, TARZAN, GIRL FROM U.N.C.L.E., BONANZA, GUNSMOKE, MISSION IMPOSSIBLE, THE SIXTH SENSE, FANTASY ISLAND and KUNG FU. Roman's parents had owned a carnival sideshow.

NORMAN ROSSINGTON (70), from Liverpool, England, was in over 40 features including A NIGHT TO REMEMBER (58), SATURDAY NIGHT AND SUNDAY MORNING (61), A HARD DAY'S NIGHT (64), DOUBLE TROUBLE (67), NEGATIVES (68), THE RISE AND RISE OF MICHAEL RIMMER (70), RAW MEAT (72), and DIGBY: THE BIGGEST DOG IN THE WORLD (74). The (usually) comic actor was also on many British TV shows. He had cancer.

ROBBIE ROUSE from Daytona Beach, Florida, was the lead singer of The Nightcrawlers. Their classic 65 single "Little Black Egg" made it to #85 nationally (higher in many cities) by 66/7 on Kapp, which also released an LP. He had a heart attack.

MARK SANDMAN (46), was lead singer/bass player of the Boston rock band Morphine. They released five albums and their songs were on the soundtracks of soundtracks of SPANKING THE MONKEY (94), GET SHORTY (95), and BEAUTIFUL GIRLS and JUST YOUR LUCK (96). He died of a heart attack at a concert outside Rome.

GEORGE C. (Campbell) SCOTT (71), from Wise, Va., (but raised in Detroit) was in ANATOMY OF MURDER (59), THE LIST OF ADRIAN MESSENGER (63), DR. STRANGELOVE... (64), THE BIBLE (66), THEY MIGHT BE GIANTS, THE HOSPITAL and JANE EYRE (all 71), DAY OF THE DOLPHIN (73), THE HIDDENBURG (75), BEAUTY AND THE BEAST (76), CROSSED SWORDS (77), HARDCORE (79), THE CHANGLING (80), FIRESTARTER and A CHRISTMAS CAROL (both 84), MURDERS IN THE RUE MORGUE (86), and EXORCIST 3 (90). He directed THE ANDERSONVILLE TRIAL (70), and directed and starred in RAGE (72) and SAVAGE (74). Scott was a Marine (stationed at Arlington National Cemetery) who had his nose broken five times in bar brawls while touring with small theatrical companies. He was married to four actresses including Coleen Dewhurst (twice) and Trish Van Devere. Actor Campbell Scott is one of his six children. Scott refused his best actor award for PATTON (70), calling the Oscars "offensive, barbarous and innately corrupt." He refused his Emmy too.



Sylvia Sidney

DOUGLAS SEALE (85), from London, was a stage actor and theatrical producer and director, in films including THE BERMUDA TRIANGLE (78), AMADEUS (83), HEAVEN HELP US (84), ERNEST SAVES CHRISTMAS (88), GHOSTBUSTERS II (89), and MR. DESTINY and ALMOST AN ANGEL (both 90) and provided voices for animated films.

BOBBY SHENAN (31), was the bassist of Blues Traveler. The New York City based blues rock band had two top 40 hits on A+M in 95. Shenan was found dead in his New Orleans home.

ALBERT SINKYS (59), from Lithuania, was a NYC stage actor and director, in features including MS. 45 (81) and ZELIG (83). He had cancer.

MARIO SOLDATI (92), from Turin, Italy, directed 30 films including O.K. NERONE (51), and I TRE CORSARI, THE STRANGER'S HAND, and IL SOGNO DI ZORRO (all 52). Several featured the young Sophia Loren. He was 2nd unit director for WAR AND PEACE (56) and BEN HUR (59), and was also a novelist and screenwriter.

SYLVIA SIDNEY (88), from The Bronx, made her professional theater debut at 16, her first movie in 1927 and signed with Paramount in 31. She was in LADIES OF THE BIG HOUSE (31), THE MIRACLE MAN (32), Hitchcock's SABOTAGE (36), and Fritz Lang's FURY (36), YOU ONLY LIVE ONCE (37), and YOU AND ME (38). Some other roles were in DEAD END (37), BLOOD ON THE SUN (45), and LOVE FROM A STRANGER (47). After LES MISERABLES (52), VIOLENT SATURDAY (56), and two other 50s character roles, she worked primarily on stage and on TV shows including TALES OF TOMORROW, CLIMAX, THE NAKED CITY, ROUTE 66 and MY THREE SONS. After an Oscar nomination in 73 she was in over a dozen TV movies including DEATH AT LOVE HOUSE (76) and SNOWBEAST (77). Later roles included GOD TOLD ME TO (76), I NEVER PROMISED YOU A ROSE GARDEN (77), DAMIEN: OMEN II (78), HAMMETT (82), CORRUPT (83), BEETLEJUICE (88) and MARS ATTACKS (96). Her three husbands included publisher Bennett Cerf (for just over a year) and actor Luther Adler.

Sidney's parents immigrated from Russia.

JOHN STEARS (64), from Uxbridge, England, was the father of James Bond's Aston Martin, the Jedi Knights' light sabers, and the robots R2-D2 and C-3PO. Stears added his inventions to the first eight James Bond movies, won an Oscar for THUNDERBALL and shared a special-effects Oscar for STAR WARS. He also built models or created FX for A NIGHT TO REMEMBER (58), CALL ME BWANA (63), CHITTY CHITTY BANG BANG (68), THE PIED PIPER (72), THE MAN WITH THE GOLDEN GUN (74), GHOST IN THE NOONDAY SUN (76), THE THIEF OF BAGDAD (78), THE AWAKENING and THE MARTIAN CHRONICLES (both 80), ESCAPE 2000 (81), OUTLANDS (83), F/X and HAUNTED HONEYMOON (both 86), BABYLON 5 (93 pilot), and THE MASK OF ZORRO (98). He died of a stroke in LA.

DONALD STEWART (69), from Detroit, wrote the scripts for JACKSON COUNTY JAIL (76), DEATHSPORT (78), MISSING (82), THE HUNT FOR RED OCTOBER (90) and two other hit features based on Tom Clancy novels. He had cancer.

(David) **SCREAMING LORD SUTCH** (58), from Middlesex, England, started playing in Soho coffee bars in 1958, with a theatrical act patterned after Screamin' Jay Hawkins. He had extremely long hair (for the time) and wore gold lame suits and top hats. He recorded early 60's singles (R+B standards and original horror themed rockers), produced by the legendary Joe Meek, and often banned by the BBC. His group The Savages at various times included Jimmy Page, Ritchie Blackmore, Nicky Hopkins and other future stars. The publicity minded showman founded the Monster Raving Loony Party ("Vote for insanity - you know it makes sense"), first ran for Parliament in 64, and went on to enter 40 elections over more than 30 years. He never won, but many of his policies (18 year

old vote, commercial radio stations, all-day pub openings...) later became true. His first LP (Lord Sutch And Heavy Friends) was produced by Page and released by Cotillion in 70. Sutch was found hanged at his northwest London home.

DARWYN SWALVE (53) was a 6'9" 300+ lb. actor in movies including CITY HEAT (84), DEAD MAN WALKING, SUMMER SCHOOL and OPEN HOUSE (all 87), ARIZONA HEAT (88), JUNGLE ASSAULT (89), BARTON FINK (91). He died of a heart attack.

CARL TOMS (72) from England, was a costume designer for Hammer on features including ONE MILLION YEARS B. C. (66), PREHISTORIC WOMEN (67), THE LOST CONTINENT (68), MOON ZERO TWO (69) and WHEN DINOSAURS RULED THE EARTH (70). His background was work on stage, ballet and opera.

MEL TORME (Melvin Howard) (73), from Chicago, was a crooner ("The Velvet Fog"), piano player, songwriter ("The Christmas Song"), arranger, and actor. In show biz since he was four, the son of Russian Jewish immigrants hit the top 40 (first with The Mel Torme or The Mel Torme Trio) 10 times (45 - 52) on Decca, then Capitol. He was in GHOST CATCHERS (playing drums), HIGHER AND HIGHER and PARDON MY RHYTHM (all 44), LET'S GO STEADY and JANIE GETS MARRIED (both 45), GOOD NEWS (47), WORDS AND MUSIC (48), and DUTCHESS OF IDAHO (50). By the mid 50s he became a more serious jazz singer. Later roles were in GIRLS TOWN, BIG OPERATOR and NIGHT LIGHT (all 59), THE PRIVATE LIVES OF ADAM AND EVE and WALK LIKE A DRAGON (both 60), THE PATSY and SUNDAY IN NEW YORK (both 64), THE SWINGER and A MAN CALLED ADAM (both 66), THE SNOWMAN (74), NAKED GUN 2 1/2 (88), and various TV shows. He starred in early 50s Telescription shorts and appeared on THE NAT KING COLE SHOW, ED SULLIVAN (twice), and AMERICAN BANDSTAND. He was married four times. His son Traci is a TV producer/writer (ST THE NEXT GENERATION, SLIDERS...) Torme died of complications from a 96 stroke.

GEORGE E. TURNER (73), from Texas, was an FX designer for the ZORRO TV show who worked on SHAPES OF THINGS TO COME (79), OUTLAND (81), ONE FROM THE HEART (82), CREATURE (85) and other features. He was also editor of American Cinematographer magazine (85 to 91) and wrote many books, including Forgotten Horrors.

FRANKIE VAUGHAN (Abelson) (71), from Liverpool, had 31 chart hits in England from 1954 to 68. Some were covers of American hits like "Tweedle Dee," "Green Door" and "Tower Of Strength." His movies included DANGEROUS YOUTH and THE LADY IS A SQUARE (both 58), LET'S MAKE LOVE (60), THE RIGHT APPROACH (61) and IT'S ALL OVER TOWN (63). Vaughn (who wore a top hat and cane) appeared on ED SULLIVAN and played Vegas but was never really big in America.

BOBS WATSON (68), from Hollywood, was the youngest of nine siblings who became child movie actors. By the time he was 10, he had appeared in 125 films and shorts (including several with Our Gang). Some were THE MURDER MAN (36), BOYS TOWN (38), as Pee Wee, MR. SMITH GOES TO WASHINGTON, ON BORROWED TIME and BLACKMAIL (all 39), and WHATEVER HAPPENED TO BABY JANE? (63), FIRST TO FIGHT (67), GRAND THEFT AUTO (77), and DEADLY DELUSIONS (98). He also acted in hundreds of TV shows and plays. Watson, who became a Methodist minister in the mid 60s, had cancer.

JACK WATSON (84), from Thorney, Cambridgeshire, England acted on stage and radio before making his film debut in PEEPING TOM (59) as Inspector Gregg. Other roles were in KONGA (61), OUT OF THE FOG (62), THIS SPORTING LIFE (63), THE GORGON (64), BLOOD BEAST FROM OUTER SPACE (66), EVERY HOME SHOULD HAVE ONE (70), KIDNAPPED (71), HORROR ON SNAPE ISLAND (72), FROM BEYOND THE

GRAVE (73), JUGGERNAUT and THE FOUR MUSKETEERS (both 74), and SCHIZO (77). His many TV credits include THE AVENGERS (several times), Z CARS, and CORONATION STREET (regular).

KATIE WEBSTER (Kathryn Jewel Thorne) (63), from Houston, TX, was a blues and boogie-woogie pianist and singer known as the Swamp Boogie Queen. She moved to south Louisiana and, by 15, became one of the most requested studio musicians in the region. She appears on more than 500 singles (by Slim Harpo, Lazy Lester, Clarence Garlow...) from the 50s/60s. She toured with Otis Redding from 64 until his death in 67. Devastated, she stopped performing until the early 80s, when she started playing in Europe and on the U.S. blues festival circuit and recorded for Alligator Records with Robert Cray and Bonnie Raitt.

GENE WEED (64) was a top radio DJ for over 15 years who hosted the syndicated SHIVAREE TV show (64-6). He can be seen in the short ONE MAN'S CHALLENGE (63) with The Beach Boys and during the early 60s, he and fellow DJ Bob Eubanks owned the four Cinnamon Cinder clubs in Southern CA. He went on to produce and direct "over 200" early music videos (for Glen Campbell, The Fifth Dimension, CCR...) then countless TV commercials, specials and awards shows (Golden Globe Awards, The Academy of Country Music Awards, Live AID, Farm AID...). He became senior vice president for television of Dick Clark Productions in 74, served seven years as board chairman of The Academy of Country Music and was recently elected ACM president. Weed had cancer.

NORMAN WEXLER (73), from New Bedford, MA, wrote the screenplays for JOE (70), SERPICO (73), MANDINGO (75), DRUM (76), SATURDAY NIGHT FEVER (77), STAYING ALIVE (83), and RAW DEAL (86). He also wrote plays and was cinematographer of The Who's THE KIDS ARE ALRIGHT (79). The Harvard grad former news reporter suffered from manic depression. He was arrested by the FBI in 1972, because he said he planned to shoot President Nixon. Wexler died from a heart attack. related to Haskell Wexler???

LITTLE ROY (Ivon Leroy) **WIGGENS** (73), from Nashville, was a top country steel guitar player who backed Pee Wee King, then starting in 1943, backed constant hit-maker Eddy Arnold for 15 years. He also worked with Red Foley and George Morgan. Wiggins recorded instrumental LPs for Starday, Dot and other labels.

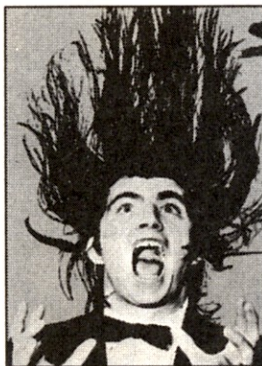
KEVIN WILKINSON (41), from Swindon, England, was a drummer who played with Stadium Dogs, China Crisis, the Waterboys, (the reformed) Squeeze, and recently, Howard Jones. He killed himself in his London home.

TERRY WILSON (75), from Huntington Pk., CA was a stuntman and actor in THE SEARCHERS (56), and many other westerns, RAGE (72), WESTWORLD (73), and ESCAPE TO WITCH MOUNTAIN (75). He was also a regular on WAGON TRAIN (57-65).

(SIR) **JOHN WOOLF** (86), from Cricklewood, England, produced many films (some with his brother James) including THE AFRICAN QUEEN and PANDORA AND THE FLYING DUTCHMAN (both 51), MOULIN ROUGE (52), BEAT THE DEVIL (54), RICHARD III (55), ROOM AT THE TOP (59), OLIVER! (68), THE DAY OF THE JACKAL (73), and THE ODESSA FILE (74). His company also produced ORSON WELLES' GREAT MYSTERIES and ROALD DAHL'S TALES OF THE UNEXPECTED. Woolf was knighted in 1975.

JERRY WUNDERLICH (74) was a Hollywood set decorator who received Oscar nominations for THE EXORCIST (73) and THE LAST TYCOON (76). Other credits include HOOTENANNY HOOT (63), THE ONLY GAME IN TOWN (70), AUDREY ROSE (77), THE ENTITY and WAR GAMES (both 83), THE TWO JAKES (90), and HEAT (93).

Thanks to: Mark J. Price, Eric Caiden, H. Pfeffer, Robert Plante, Michael Bowen, Keith Cornell, Patrick Slusher, Patrick Lozito, Chris Houghton and Jim Jones



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AFTER this I saw a door sods the first voice were of a true which said, Come and take the thing

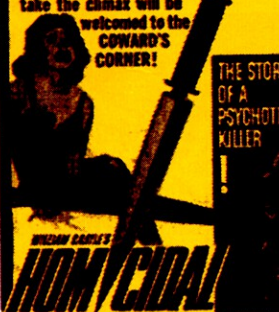
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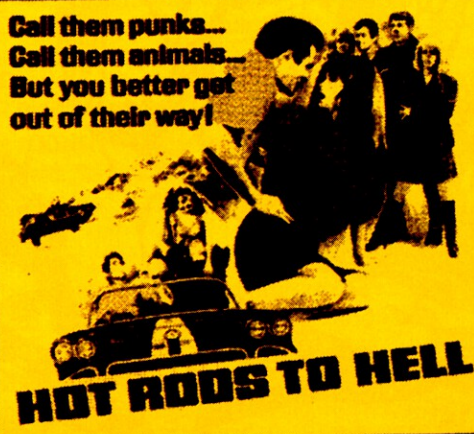


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churches: and the seven candlesticks which thou sawest are the seven churches.

9 Behold, I will make them of the synagogue of Satan, which say they

19 I know thy works, and charity, and service, and faith, and thy patience, and thy works; and the last to be more than the first.

20 Notwithstanding I have a few

chasten: be zealous therefore, and repent.

20 Behold, I stand at the door, and knock: if any man hear my voice, and open the door, I will come in to him,

en vias full of prayers of sain

9 And they ing, Thou art and to open th